THE CELEBRATION OF STRUGGLE:
A STUDY OF THE MAJOR WORKS OF HAYASHI FUMIKO

by

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This thesis provides a critical evaluation of certain selected works of Hayashi Fumiko and demonstrates the unique literary achievement of this important modern Japanese woman writer who is as yet little known in the West. This thesis contends that the element of struggle, so omnipresent in this writer's life and works, is the essence of her artistic vision. Herein, struggle is examined not only in terms of theme, characterization, imagery, and style but also as a major determining factor in the development and progression of narrative itself. Four principal struggles are discerned: (1) for art and beauty, (2) for love, (3) for maturity and independence, and (4) for survival. It is shown also that the first three of these categories of struggle belong to what in Hayashi's writings may be designated as the inner world of human feeling. This inner world is opposed to and in conflict with the outer world of hardship and necessity in which the struggle for survival takes place.

Five major stages in the development of Hayashi's work are proposed, and representative works are discussed in each period to illustrate the developments and modifications of the struggle element. Chapter One, dealing with the period 1922-1930, discusses Hayashi's early poetry and her first major work, Hörōki. Here, the inner struggle for art and beauty is affirmed amidst
the hardship of the outer struggle for survival. Chapter Two discusses the period 1931-1934 and focuses on the short stories "Fūkin to sakana no machi" and "Seihin no sho." In these works the inner struggles for love and for maturity are brought to the fore as Hayashi's early autobiographical fiction reaches the peak of lyrical expression. In Chapter Three, covering the period 1936-1942, Hayashi's change to "objective" fiction is examined, in particular her first full-length novella, Inazuma, in which the inner struggle is weakened and debilitated by the struggle with outside circumstances. Chapter Four covers the years 1946-1949, a period which represents Hayashi's full maturity. In Ukigumo, her masterpiece, the forces of the inner struggle assume demonic proportions, overpowering the outward struggle for survival and success. In Chapter Five, Hayashi's final years, 1950-1951, are examined. Here, in Meshi, the author attempts to reconcile the dichotomies of the inner and outer elements of struggle as she portrays the lives of ordinary people, striving to find self-fulfillment in the modern world.

The thesis concludes that the element of struggle provides a primary tool by which the works of this author can be fully appraised and appreciated. By providing an explication of this element, this thesis not only offers an insight into the mechanisms of Hayashi's genius but also presents a much-needed introduction to and interpretation of this writer's work.
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INTRODUCTION

With the appearance of Horoki (The Diary of a Vagabond, 1930), the brilliant, unconventional masterpiece that was to bring instant fame to its precocious young author, a new literary talent, Hayashi Fumiko (1903-1951), announced her presence in the world of modern Japanese literature. Coming from the lowest rungs of society, the daughter of itinerant peddlers, this young woman of little education and impoverished background rose out of the dismal social environment of Tokyo in the 1920's to become not only one of the brightest literary stars of this century but also one of Japan's most popular writers.

Although Hayashi wrote chiefly about the lower classes of society -- the poor, the hopeless, and the dispossessed -- her work is nonetheless outstanding for a certain vigour and robustness that mark even the most tragic of her tales. Peopled by characters who must struggle continuously against the adversity of circumstance and the failure of their innermost desires, Hayashi's writings are characterized by the depiction of human existence as a never-ending battle for survival and success. While her own biography reflects a similar approach to life, this attitude finds expression in her works in a
variety of distinctive ways. Important not only as a major thematic element, struggle and its concomitant features are also significant factors in the design and progression of narrative, in the creation of character and incident, in the patterning of imagery, and indeed so pervasive is this aspect in Hayashi's work that it may be viewed as the single, unifying element of her artistic vision. An understanding of the element of struggle in Hayashi's works is thus essential to an understanding and appreciation of her art. This dissertation will assess Hayashi's work in terms of this unique characteristic and at the same time will examine the growth and development of this writer through a critical evaluation of six major works which represent five proposed principal stages of her literary career. Aspects which will be emphasized in the analyses include theme, imagery, characterization, narrative structure and technique.

In Japan Hayashi Fumiko is known and loved by the reading public; yet translations of her work in English and other European languages are few and tend to focus on a handful of short stories, while the longer, major works, such as Horoki, have so far been neglected. Thus, Hayashi remains, to a great extent, untranslated and unread outside
her own country. The reason for this lack of recognition by Western scholars seems due, first of all, to the peculiar practice, both in Japan and the West, of separating modern Japanese women writers from the literary mainstream. As a result, women writers have been ignored by Western critics who tend to concentrate for the most part solely on the work of established male writers and literary figures. While Western audiences are likely to be familiar with the works of Kawabata Yasunari 川端康成 (1899-1972) or Mishima Yukio 三島由紀夫 (1925-1970), for example, they are equally unlikely to have any knowledge of celebrated modern Japanese women authors or, indeed, to realize that such a group of writers exists. It is only within the past few years that modern Japanese women writers have received even a modicum of attention by Western critics and translators, and such studies, although minimal, have revealed the existence of a fresh, vibrant, and innovative literary current that has too long been ignored.

A second reason for the lack of recognition lies in the nature of Hayashi's literature itself. Her work precludes ready acceptance by Western audiences not because it is particularly difficult or obscure, but, on the contrary, because it is exceedingly frank, down-to-earth, and
fervently emotional, being largely devoid of the imagery and subject matter many Western readers tend to associate, whether rightly or wrongly, with Japanese literature in general. Dealing primarily with the lives and loves of plebeian society, Hayashi's work would seem to have roots not in the courtly traditions of Japanese literature, but in the colourful and lively world of such early urban writers as Ihara Saikaku (1642-1693) and his tales of the townsmeen classes. Nevertheless, in spite of her affinity for the lower classes and unlike many modern writers who deal with similar subjects, Hayashi does not assume any political or ideological stance and is not, therefore, a writer of what is called in Japan "proletarian literature" (puroretaria bungaku). Like many modern Japanese women authors, Hayashi Fumiko is not easily categorized and must be judged, firstly, within the bounds of her own literary group, that is, modern Japanese women writers, and secondly, as a writer on her own terms.

In Japan, critical evaluations of Hayashi's writings tend to focus primarily on her life rather than on her art, and thus critical biographies form the majority of single volume studies on this author. Chief among these are Hayashi Fumiko no shōgai: uzushio no jinsei.
As yet, no single volume literary study of Hayashi's works has appeared in Japanese or in English. Articles and essays on Hayashi also tend to stress, with some exceptions, biography over literary analysis. Since the story of Hayashi's life, tempestuous and extraordinary as it was, easily rivals that of any of her fictional heroines, the biographical emphasis is understandable, if not entirely justifiable. Nevertheless, Hayashi, more so perhaps than many writers, is inclined to suffer from undue attention to her life at the expense of her works. So widespread is this tendency and so compelling must Hayashi have been as a person that one collection of literary essays on Hayashi Fumiko also includes two short novellas by other writers based on Hayashi's own life.

Besides the accent on critical biography, Japanese critics frequently discuss Hayashi and her works in comparison with other women writers of the same period, most notably with the proletarian writer, Miyamoto Yuri, and with the anarchist author, Hirabayashi Taiko, who was also Hayashi's long-time friend and biographer. Strikingly different in style and literary outlook, the writings of
these three women share little in common except perhaps
to illustrate the great variety of women's writing during
the 1930's and 1940's in Japan. Nakamura Mitsuo 中村光夫, however, sees Hayashi as representing the emotive or
"feminine" side of modern women's literature, while Miyamoto
and Hirabayashi represent the intellectual or "masculine."3
While such contrasts and comparisons are by no means
completely satisfactory as literary critical devices,
Nakamura's observation does provide some insight into the
nature of Hayashi's work with regard to her literary
colleagues. That is, while Miyamoto and Hirabayashi focus
upon political and social issues in their writings, Hayashi
does not. Instead, in company with other women authors
such as Okamoto Kanoko 国本かの子 (1889-1939) and Uno Chiyo
宇野千代 (1897- ), Hayashi chooses to base her literature
upon the depiction of the innermost feelings and sensibilities
of men and women in love. In this respect at least,
Hayashi shares common ground with the great classical women
writers of the past whose outstanding ability to evoke the
nuances of human emotion set the standards for all subsequent
Japanese literature.

While Hayashi's literary career was relatively brief,
spanning a little over twenty years, it exhibits a number
of significant shifts and modifications that make any
accurate evaluation of her works a fairly complicated matter. Chief among these is the transition early in her career from poetry to prose. First published as a poet in the 1920's, Hayashi was slow to make the change to fictional writing, experimenting with どわ童話 (children's tales) and with the poetic diary format in Horōki before producing her first prose works in the early 1930's.  

Horōki, the first work to bring Hayashi success, is considered to be her maiden work and will be discussed herein as the work most representative of this earliest stage of Hayashi's career, the period 1922-1930. Remarkable not only for its mixture of poetry and prose, Horōki also chronicles Hayashi's early struggles to achieve success as a poet and author. This autobiographical emphasis with its focus on the life and loves of a young, poverty-stricken poetess ensured Horōki's great popularity and helped establish Hayashi as an important woman writer early in her career. In Horōki, Hayashi utilized a number of themes and techniques which she would continue to develop in her work as time went on. Of prime importance in this regard was the contrast between the outer struggle for survival and the inner struggle for artistic success. Hayashi depicted such struggles as mutually antagonistic, showing the outward demands of society and the inner dictates of the artistic experience
to be irreconcilably at odds. Nevertheless, with a panache and boldness of spirit that is surely one of the great charms of this work, the young Hōrōki protagonist triumphs over every setback as the inner struggle for art and beauty is reaffirmed amid the degradation of extreme poverty and hardship.

In the years immediately following the publication of Hōrōki, Hayashi continued to experiment with autobiographical fiction as she struggled to find her niche in the literary world of the day. During this period 1931-1934, Hayashi produced a number of excellent poetic-autobiographical pieces which represent the peak of her achievement in this literary mode. Two representative works, the short stories "Fūkin to sakana no machi" (Accordion and Fish Town, 1931) and "Seihin no sho" (A Record of Honourable Poverty, 1931) have been chosen to illustrate Hayashi's accomplishment at this stage in her career and, further, to underline new developments in the use of the element of struggle. In "Fūkin to sakana no machi," for example, the inner struggle centres upon a bid for personal growth and maturity as the realm of child and adult are brought into conflict, while in "Seihin no sho" the inner struggle is that of the search for fulfillment in love.
While this story marks the culmination of Hayashi's early lyrical prose works, both pieces disclose two further depictions of the inner struggle which, together with the struggle for beauty, would remain as constant factors in Hayashi's work, undergoing but slight alteration throughout the rest of her career. Hayashi's fine sense of the inner struggle as a poetic battle waged against the forces of destitution and adversity is amply revealed in these two exceptional early stories.

By the mid-1930's Hayashi's career underwent another significant change of direction. Turning away from the poetic-autobiographical fiction which had brought her so much acclaim, Hayashi began work on naturalistic, "objective" novels, focusing upon the domestic situations of the urban lower classes. In the works of this third period 1935-1942, Hayashi depicts the struggles of women as they attempt to overcome the constricting circumstances of their lives and find their own happiness. In contrast to the bright and optimistic writings of Hayashi's first and second periods, third-period works, such as the representative Inazuma (Lightning, 1936), are unexpectedly dark and gloomy. Here, the inner struggle for maturity and independence is overwhelmed by the struggle with outer circumstances as Hayashi's intrepid heroines fail to find satisfactory solutions to their desperate
situations.

Hayashi continued to plumb still further the depths of darkness and misery as she chronicled the grief and hardship brought by war and its aftermath in her novels and stories of the fourth period, 1946-1949. After the rigorous censorship of the war years, during which Hayashi wrote little, the end of the war saw an incredible increase in Hayashi's literary production. During these years, Hayashi's literature reached its full maturity as a variety of excellent works followed one another in rapid succession. Foremost among these is the work which may be considered Hayashi's masterpiece, *Ukigumo* (Drifting Clouds, 1949). One of Hayashi's most tragic stories, *Ukigumo* is also one of her most complex. In a reversal of earlier themes and motifs, *Ukigumo* depicts the destruction of the outer struggle for survival by the inner forces of struggle as the protagonists pursue an unattainable beauty and happiness. Here, struggle becomes a mere exercise in futility as every action and incident seems destined to end in defeat. Just as the earlier "Seihin no sho" represented the apex of Hayashi's accomplishment in the earlier periods of her career, so does *Ukigumo* represent the peak of Hayashi's achievement in her later years. Not only does *Ukigumo* skillfully weld the various elements of past works into
a new whole, it also represents a major stylistic triumph in which Hayashi's poetic sensibility finds its fullest expression within the prose medium. Although there is evidence of further development in Hayashi's subsequent writings, her work was never again to attain such heights as those reached by Ukigumo.

In the last months of her life, Hayashi continued to sustain her prolific literary output. At the same time, much of her work began to exhibit fresh interests and new concerns. In this fifth and last period 1950-1951, Hayashi turned her attention once again to the domestic arena, and in novels like Meshi (Meals, 1951) which recall the works of the third period, she depicts the inner struggles of ordinary people as they search for self-fulfillment in the modern world. Circumscribed not so much by the darkness and misfortune engendered by the struggle with outer circumstances as by the tedium of such a struggle, the protagonists of Meshi strive to come to terms with themselves and with each other as the author herself attempts a reconciliation of the inner and outer struggles. Unfortunately, Hayashi's early death cut short not only her work on Meshi which remains unfinished, but also any further attempt to resolve further the conflicts and dichotomies which characterize her work and which, in the final analysis,
lend it its individual flavour.

In order to discern more clearly the exact nature of Hayashi's art and thus of her contribution to modern Japanese literature, the above stages of Hayashi's career will now be examined in greater detail with particular attention to the representative work or works relevant to each proposed stage. Although this dissertation focuses primarily upon the literary evaluation and criticism of Hayashi's works, certain pertinent biographical material will also be presented, not only to aid in the understanding and appreciation of her works, particularly the early autobiographical fiction, but also to show how Hayashi's own experience of struggle and hardship came to be incorporated into a singular and unconventional artistic consciousness that was to raise both Hayashi and her literature from the depths of ignominy to a place of prominence among the writers of modern Japan.
Early Life: The Poetic Substratum

Marked by the hardship and instability engendered by the necessity of constant travel, Hayashi's early life with her peddler parents offered little opportunity for the development of literary ability or, indeed, for the development of any talent outside the daily struggle for existence. Instead, Hayashi lived on the fringes of society in extreme poverty amid the homeless and outcast. Deprived not only of economic and domestic security, Hayashi also lacked the stability of a conventional family background. Born 31 December 1903 in Moji, a town situated in Fukuoka Prefecture across the strait from Shimonoseki, she was entered in the Hayashi family register as Fumiko (陣子), daughter of Kiku (b. 1867). Since Kiku's marriage was not legitimized, the father's name was not recorded.

Hayashi's father, Miyata Asatarō, was the eldest son of a farming family in Ehime Prefecture. He and Kiku met
at the Hayashi family's hot spring hotel on Sakurajima in Kyushu, and after a brief liaison, they left Sakurajima together to take up the wandering life of peddlers. After Fumiko's birth, Asatarō found work in pawnshop auctions in Shimonoseki, and eventually, due to his considerable business acumen, he opened his own shop in that same city with branches in Wakamatsu, Kumamoto, and Nagasaki. In spite of his success, however, he never formally recognized Kiku as his wife nor Fumiko as his daughter. In 1907 Asatarō moved his headquarters from Shimonoseki to Wakamatsu, taking along his family and chief clerk, Sawai Kisaburō. Three years later, when Fumiko was seven years old, this attempt at settled family life fell apart. Asatarō began making arrangements to move a local geisha into the household, and Kiku together with the clerk Kisaburō left the house one snowy New Year's night, taking Fumiko with them. They went first to Nagasaki, but by the next year, 1911, they were back in Shimonoseki, where Fumiko began primary school again for the second or third time.1

Although Kiku and Kisaburō lived together until his death in 1933, they had no children of their own, perhaps due in part to the fact that Kiku was some twenty years older than Kisaburō. The unconventional and indomitable Kiku was to exert a life-long influence on her daughter,
and the two remained exceptionally close all their lives. Kisaburō, in contrast to Asatarō, treated his foster daughter, Fumiko, with great affection and kindness, as if she were in fact his own child. Not as good a businessman as Asatarō, however, Kisaburō was soon bankrupt, and in 1914 he and Kiku began to make their living as peddlers. Fumiko was sent to live with her maternal grandmother in Kagoshima but soon returned to her mother and foster father and spent the next two years travelling about the countryside with them.

Although most of her young life had been spent in almost constant movement, Hayashi's early wanderings were about to draw to a close. In May 1916 Hayashi, now thirteen years of age, and her peddler parents arrived in Onomichi, a small seaside town located on the Inland Sea almost halfway between Okayama and Hiroshima. Here, Hayashi was to live for the next six years, attending high school and living a more or less settled life. A vagabond, indeed, from her earliest years, Hayashi was considered an eccentric by her classmates and had few friends. Her first short story, "Fūkin to sakana no machi," which will be discussed in Chapter Two, describes this period of her life. Although Hayashi was the product of a life-style alien to that of the ordinary Japanese schoolgirl, she
early showed ability in music, painting, and literature, talents which were noticed and encouraged by one of the teachers in her elementary school, Kobayashi Masao. Kobayashi was instrumental in getting Hayashi's parents to send her to the Onomichi Girls' High School, which Hayashi entered in 1918 at the age of fifteen. Here, Hayashi made her first attempts at literary creation: she began to write lyrical poetry, a pastime which would become the foundation of a literary career.

Upon graduation from high school in 1922 at the age of nineteen, Hayashi left Onomichi alone for Tokyo, intent upon marrying a local boy who was a student at Meiji University in Tokyo. The young man, Okano Gun'ichi, came from a fairly prosperous land-owning family on the island of In (In no shima). Although the Okano family did not approve of the match, Hayashi determined to marry Gun'ichi and went to Tokyo with this as her first priority. Pursuit of a literary career was secondary. While waiting for Gun'ichi to finish school, Hayashi took a variety of jobs. She worked in a bath house, in a shoe shop, in an electrical goods shop, in a celluloid factory, as a clerk in a mailing business and in a stockbroker's, and finally as a waitress in a cafe. Although the two did not live together, on several occasions Hayashi helped Gun'ichi with expenses.
Soon after her arrival in Tokyo, Hayashi's parents joined her and started up a business dealing in secondhand clothes. From time to time Hayashi helped them with the work. This humble occupation as well as Hayashi's other temporary employment would be vividly portrayed in the pages of Horoki, where the young protagonist must struggle through a similar succession of low-paying jobs just to survive. Gun'ichi, too, would appear in Horoki. After his graduation that same year (1922), he decided not to marry Fumiko, due primarily to repeated opposition from his family. This faithless first love appeared in Horoki as the "man from the island," the first of many similar male figures in Hayashi's works: indecisive and self-centred young men incapable of any passionate long-term commitment.

When the Great Kanto Earthquake devastated Tokyo in September 1923, Hayashi was forced to evacuate to Osaka. Later she and her parents were re-united in Shikoku where she began to keep a diary, calling it "Utaniikki" (poetic diary); later, it became Horoki. Also at this time Hayashi began to use the pen name she was to become known by: Hayashi Fumiko 林芙美子. The character fu 笑 is the character for a type of rose mallow or hibiscus with large pink and white flowers. The character for mi 美 is the character for "beauty." Hayashi's love for beautiful flowers not only influenced her choice of pen
name but also provided a source of inspiration for images that recur throughout her works. Many of Hayashi's novels and short stories bear flower names as titles, while the poem that became her epitaph praises flowers in a traditional Japanese way, yet with a characteristic Hayashi touch:

The life of a flower
is brief
filled only with the pain
of countless sufferings. 4

In spite of the initial emphasis on the ephemerality of beauty in this poem, the poet seems less interested in transience than in the struggle to survive. Rather than a feeling of despair, this poem imparts a sense of the teeming vitality of all existence where trouble and strife are the order of the day and where, but for struggle and pain, the flower and its beauty would not exist. For Hayashi, both in her final poem and throughout all her works, struggle is the essence of life and the means by which art and beauty come into being.

Not one to be discouraged by previous hardship, Hayashi in 1924 again returned to Tokyo. There she found a job as maid in the household of the writer Chikamatsu Shūkō  近松秋江 (1876-1944), but dissatisfied after two weeks, she left and again worked at a number of insignificant
occupations. During this time she became acquainted with Tabe Yoshio, a shingeki 新劇 (new drama) actor, poet, and singer, and the two lived together for a short period. Through Tabe, Hayashi met various anarchist poets and writers who congregated above a French-style restaurant in the Hongo section of Tokyo. This group included such writers as Tsuboi Shigeji 壱井繁治 (1898- ), his wife, Tsuboi Sakae 壱井栄 (1900-1967), Okamoto Jun 岡本潤 (1901- ), and Hagiwara Kyojirō 萩原恭次郎 (1899-1938). Anarchistic ideas as well as the writers and poets who espoused them were to have a decided influence on Hayashi's writings, particularly on her early poetry and also to a certain extent on Horoki. Among this group of people, Hayashi also met Hirabayashi Taiko with whom she became fast friends. In later years Taiko would undertake the task of writing a biography of Hayashi, primarily from the standpoint of Hayashi's love affairs.

The relationship with Tabe, however, was short-lived. Tabe was involved with an actress when he met Hayashi and soon returned to his mistress after three months. When Tabe left, Hayashi went to live in student lodgings. There, together with the poet Tomotani Shizue 友谷静栞 whom she had met also through her association with Tabe, she began in July 1924 to publish a small poetry pamphlet entitled
During its short existence, *Futari* published a number of Hayashi's poems, including one of her best known early pieces, "Oshaka-sama" (Lord Buddha, 1924):

I've fallen in love with Lord Buddha.  
When I kiss his cool lips  
ah, I'm so undeserving,  
my heart is benumbed.

So unworthy am I,  
from head to toe  
my calm blood flows against its tide.  
Seated on the lotus  
so composed and graceful,  
his manly bearing  
bewitches my soul.

O, Lord Buddha,  
you're not paying any attention to me!  
O, Lord Buddha,  
I don't believe it's your intention  
to let into my heart, broken like a bee's nest,  
the ultimate understanding of the cruelty  
of your chanted prayer.  
With your manly bearing  
leap into my flaming breast.  
Stained by earthly life  
is this woman.  
Embrace her unto death.

O, blessed Lord Buddha.

Erotic and flirtatious, "Oshaka-sama" is generally supposed to have been written with Tabe in mind. Here, in what seems to be a parting tribute to the man who both influenced and encouraged her early poetic career, Hayashi skillfully and effectively contrasts the tempestuousness of human passion with the static perfection of the divine.
Imagining herself involved in an irregular and rather impetuous love affair with the Lord Buddha, the poetess kisses his lips and finds herself benumbed, her blood flows backwards, her heart is broken, she begs for his embrace; yet the Lord Buddha remains cool and impervious, sitting on his lotus seat. Hayashi, however, is captivated not by the Buddha's spiritual attributes, but rather by his "manliness" (otokoburi), that is, his physical qualities. It is the man she loves, not the god. Hayashi also tells us that human love is violent, chaotic, demanding, yet frail and perhaps longs for some perfect, beautiful, and essentially unattainable ideal. From this time onward, in both prose and poetry, the search for a "pure" or "true" love was to become a consistent thematic feature of Hayashi's work.

Tabe himself also had poetry published. Some of his poems appeared in the left-wing literary magazine Bungei sensen 文學戰線 during the summer of 1924, and in the August issue, Hayashi made her own formal literary debut with a poem entitled "Joko no utaeru 女工の歌へる" (Song of a Woman Factory Worker):

Although I am poor
I think of flying up into the sky-
I - my legs are anchored
with iron chains!
In jail
my view is obstructed!
- through a small window -
the trembling of one green leaf
teaches me the breadth of the great sky.
Don't make a fool of me!
I believe in my strength.
Even though I am poor, I am strong.
I am not sad.
Because of this poverty,
Because of my solitary strength,
like a worm slowly crawling
for the sake of x x x, day after day
I live in torment.
Between my clamped lips
my back teeth
strike out sparks
in unbearable vexation
and are gradually worn down.

When we compare "Jokō no utaeru" with "Oshaka-sama," we find the same lyrical egocentricity and preference for corporeal images; yet here the language exhibits much less sophistication, and instead of eroticism, we encounter Hayashi's tremendous forcefulness for the first time. Influenced to a certain extent by the polemical style of proletarian writing then in vogue in Japan, Hayashi, in "Jokō no utaeru," cries out in claustrophobic frustration at the prison-like atmosphere of a factory floor. Yet, unlike proletarian writers in general, Hayashi employs no political rhetoric; neither does she espouse such causes as brotherhood or humanity, nor does she demand justice. Instead, she affirms her own individuality and personal strength in the face of overwhelming poverty and destitution.
In a display of astonishing visceral force, Hayashi's vitality bursts forth from every line. Although this poem lacks the later refinement of her other poetry in a similar vein, it is nonetheless remarkable as an expression of Hayashi's extraordinary determination to survive and succeed. Even in the most hopeless of occupations, she manages to endure, emitting sparks of vital energy like some powerful, indefatigable living machine.

After the publication of "Jokō no utaeru," Hayashi continued her struggle to live and to write. By the end of 1924, she had found a new love interest, twenty-three-year-old Nomura Kichiya, an anarchist poet and writer. Hayashi and Nomura were to live together for two years, but this arrangement proved to be even more disastrous than the ill-fated union with Tabe. Constantly without money and unable to make a satisfactory living from writing, Nomura often vented his anger and frustration on Hayashi by beating her. To help make ends meet, Hayashi worked as a cafe waitress and, together with her friend Hirabayashi Taiko, went from publisher to publisher trying to sell her children's stories and poetry, but with little luck. The final split came in 1926 when Nomura left Hayashi to marry someone else. Hayashi and Taiko then lived together over a sake shop, worked as waitresses, and continued to write.
Taiko was the first to achieve success when her short story "Azakeru" (Insult, 1926) won a prize sponsored by the Osaka Mainichi newspaper. Later that year, Hayashi met the man who would become her third husband, Tezuka Ryokubin (b. 1902). Tezuka was the second son of a farmer from Nagano Prefecture and also a Western-style painter. The couple were married in December 1926 and began a happy but impoverished life together. "Seihin no sho," which will be discussed in Chapter Two, deals with this period in Hayashi's life.

In the same month as her marriage, Hayashi also published her poem "Kurushii uta" (Song in Distress, 1926) in the magazine Bungei ichiba. In this, which may be considered one of her best as well as one of her most characteristic poems, Hayashi cries out against the poverty and hardship of her life:

Neighbors, relatives, lovers - what are they to me? If that which we eat in life is not satisfying the pretty flowers we have painted will wither. Though I want to work cheerfully I squat so pathetically small amidst all kinds of curses.

I try to raise both arms high but will they all betray such a pretty woman? I cannot always hug dolls and keep silent.
Even if I am hungry
or without work
I must not shout Wo-o!
Lest the fortunate ones knit their brows.

Although I spit blood and die in agony
the earth certainly won't stop in its tracks.
They are preparing healthy bullets
one after another.
In the show window
there is freshly baked bread.
Ah, how lightly beautiful like the sound of a piano
is the world I've never known.

Then all at once,
I feel like crying out, god damn it! 9

Unable to keep silent like the clenched-mouth factory worker
of her earlier poem, Hayashi now curses her own helplessness
in a world that threatens to destroy her. At the same time,
she is all too painfully aware of the delicacy and beauty
of that same world that seems to lie forever beyond her
reach. This beautiful world was brought closer, however,
when Hayashi's friend, the author and playwright Hasegawa
Shigure (1879-1941), launched the magazine
Nyonin geijutsu 女人芸術 in July 1928 and began to publish
the first installments of Horöki in October of that same
year. At the early age of twenty-five, Hayashi's success
was assured. Yet the pathetically crouching female figure
of "Kurushii uta," once created, was never to be abandoned.
In spite of Hayashi's continued successes throughout her
life, both in literature and in journalism, this victimized
yet passionately determined creature continued to appear again and again in poems, novels, and stories as a stock Hayashi character. "Kurushii uta," in spite of its tone of despair, exhibits a fierce vitality that belies the poet's confessed vulnerability. Ready to cast aside family, friends, and lovers if she can but satisfy her tremendous appetite for life, the poet finds herself hindered at every turn. As she recounts the numerous difficulties that beset her, her sense of outrage and frustration increases. Refusing to give in or accept her fate, she bursts out in an expression of defiance, and thus, by the end of the poem, we no longer visualize her squatting amidst curses. Instead, she herself calls out a curse, and thereby establishes the primacy of her own existence. This final imprecation reveals a strength and robustness that, instead of negating the poet's experience, reaffirms her own tremendous will as well as her unending struggle against all hardship. From this point onward, the depiction of such struggles, rooted firmly in the destitution and distress of Hayashi's early life experience, would continue to form the basis of her work, imparting to her literature a powerful vitality that challenges continually life's pain and suffering.
Horoki - The Diary of a Vagabond

Horoki is an autobiographical work in diary form. It is divided into three parts. Depicting the hardships and sufferings of Hayashi Fumiko in her early years, Horoki recounts her attempts, first of all, to gain recognition as a poet and, finally, when this fails, as a writer of short stories and novellas. A kind of "portrait of the artist," Horoki deals with actual people and events in Hayashi's early life and records her early artistic struggles.

Although Horoki purports to be autobiography, it is also a work of fiction in which characters and events have been carefully manipulated to suit the author's purpose. Hayashi alters her own birth date, for example. She tells us she was born in May, when in actual fact she was born in December. In this particular passage, Fumiko and her mother are eking out a bare existence together in Tokyo. Fumiko sits out on the verandah in the April sun, watching the spring haze climb up from the dark earth. It'll soon be May, she thinks, I was born in May. Like the spring haze which drifts over the land, Fumiko, too, seems to have been born of the mists that wander here and there, close to the earth but never settling. Given the wandering
(Horō 北星) motif of Horōki, this birth among the drifting haze of late spring is thematically as well as poetically more effective than a birth in the cold, stagnant days of late December.

In other instances, actual events are considerably altered or otherwise exaggerated to create more dramatically satisfying situations. Tabe Yoshio, for example, is one figure that suffers considerable vilification for the sake of art. Identified only as the "Tokyo actor," Tabe is portrayed as a bit of a cad who pretends great poverty so that Fumiko will go to work. "I'll soon have nothing left to eat. I'd join any troupe at all, but I have my pride," Tabe tells Fumiko. Tabe, however, is concealing savings of two-thousand yen which Fumiko finds one night. In later years, Tabe was to maintain that the sum was not his, but represented the expense money for the travelling troupe of which he was a member. At any rate, whatever the truth of the matter, Hayashi utilizes this incident to underline two of her principal motifs, the selfishness of men and the basic disjunctiveness of male-female relationships.

Most notable of Hayashi's fictionalizing devices is the rearrangement of actual events to suit the author's own fictional chronology. This technique is of special
significance in the evaluation of structure in Horoki as well as in an assessment of the role of Nomura, Hayashi's second husband. It thus requires a closer examination of the text itself.

The Horoki text has had almost as chequered a career as the female figure it portrays. Originally published in serial form in Nyonin geijutsu from October 1928 to October 1930, Horoki was subsequently divided into two sections entitled "Horoki" and "Zoku Horoki" and published as two single volumes by Kaizōsha in 1930. By 1939 these two sections had become Part I and Part II of what was then termed the final edition (ketteiban 决定版) of Horoki. Still later, after World War II when the old censorship laws were lifted, Part III was added to complete the work as it now stands. Part III was not a later piece of writing, however, but had been written during the same time span as Parts I and II. It had never been published due to the author's fear of censorship.

All three parts of Horoki are in the form of a diary which covers a time span of about five years. The entries consist of poetry and prose, beginning with the narrator's birth in Shimonoseki and moving from a provincial childhood to young womanhood in Tokyo where she goes with the intention of seeking her fortune. This search proves
arduous as Fumiko soon discovers. Forced to work in only the most menial jobs, Fumiko lives in squalor. Poetry, reading, and writing become her only escape. She manages to write children's stories which occasionally sell, but she has no luck with her poetry, or indeed, with anything else. Always on the move, unable to settle, she floats from job to job and also from man to man. Her relationships with women are also unstable. The only lasting human attachment Fumiko has is the link with her parents in the country, particularly her mother whom she often visits and to whom she sends money she can ill afford.

Although she never loses sight of her two-fold goal: to make a great deal of money and to become a successful poet, Fumiko seldom meets with any circumstances which indicate that such a possibility is even remotely likely. She herself acknowledges this as we can see in the following poetic excerpt from Part I:

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What is in my heart?
Money, money, money is necessary!
Money makes the world go round, they say
but no matter how I work
it doesn't go round for me...
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Fumiko is truly down and out; her life in chaos. Ill-treated by men, cheated by others, out of work and hungry one day, finding a job in a cafe and getting drunk the next, Fumiko
moves through a violent and decadent world over which she has no control. Eventually, driven by despair and loneliness, Fumiko attempts suicide, but the sleeping medicine doesn't work, and she lives. Deciding then and there to give up her life in the cafes, she determines to devote herself to literature, and in the final section, we see her writing and living the peddler's life once again with her beloved parents who have brought their business to Tokyo. Unfortunately, her many unpublished manuscripts, which look like "rainbows" to her eyes, have yet to be accepted for publication. Horoki ends with a poem about finding a two-sen coin and the narrator imagining what delicious treats it will buy. This, then, is the stuff Horoki is made of — a seemingly random selection of diary entries portraying a few years in the highly irregular life of an ingenuous, self-indulgent, romantic young woman. These qualities do not offend the reader. On the contrary, we are soon charmed by Fumiko's naiveté and impressed by her sheer dauntlessness in the face of constant setbacks and almost unrelenting misery and poverty.

The chaotic life-style portrayed in Horoki is concomitant with the overall structure of the work: a diary with sporadic entries. Actual dates are seldom given. Although
at times months follow one another consecutively, there also may be gaps of one, two, or even six months. Events described in one time period do not necessarily continue into the next time period, and new episodes often begin abruptly. Referred to by most Japanese critics as either a "diary" \(^{17}\) or an "autobiographical novel in diary form," \(^{18}\) Horōki seems too fragmentary to be classified as a novel. In some respects, unity and continuity are lacking. This is no doubt due in part to the manner in which it was written, being hurriedly jotted down at different places and at different times over a four- to five-year period. \(^{19}\) While this may imply the author has no story to tell, this impression is incorrect. However fragmented it may be and however much it may lack a conventionally ordered narrative structure, Horōki emerges as an exceptional piece of fiction. It reveals, upon closer examination, a unique narrative and thematic framework which gives cohesion and solidity to an otherwise amorphous composition.

In order to see how such a framework helps support and sustain the narrative, it is necessary first of all to examine the structural relationship between Part I and Part II in some detail. In Part I, events follow a linear time scale; one expects Part II to continue in the same manner
since Part II is the original "Zoku Hōrōki" or "Hōrōki Continued." However, this expectation is not fulfilled. Part II is not a continuation but is a kind of supplementary account that fills in sections left out in Part I. For example, Part I begins with a short prologue entitled "Hōrōki izen" in which we are given a brief picture of the narrator's early life. The main story line of Hōrōki then begins in December 1922 when Fumiko is fired from her job as maid in the house of Chikamatsu Shūkō. It then progresses through accounts of her subsequent life in Tokyo, the relationship with the Tokyo actor, her travels in Osaka and Kyoto, and her eventual return to Tokyo to live with a young girl friend, Toki-chan. Part I covers roughly a three-year time span which comes to a close in 1926 with Toki's departure to live with a man who has bought her a ring and a coat. At the same time Fumiko receives payment for a children's story she has written.

Part II tacks back almost to where the main story of Part I began, but begins one month later in January 1923 with Fumiko's journey to In no shima to visit the "man from the island." Part II then proceeds to fill in some of the blank spaces of Part I and ends with Fumiko's suicide attempt one month after Toki-chan's departure. Thus, Part II covers almost exactly the same time period as Part I,
and both of these sections could be combined into one long chronological section by rearranging the various episodes.

Part III, on the other hand, continues onwards from Part II as a true "Zoku Horōki." Beginning in March shortly after Fumiko's recovery from the suicide attempt, Part III deals with Fumiko's first and unsuccessful attempt to publish her poetry collection Aouma o mitari (I Saw a Pale Horse, 1929), her decision to give up poetry in favour of the novel, her relationship with Nomura, and her eventual return to peddling with her mother in Tokyo. Of these events, the relationship with Nomura is of particular importance. This affair demonstrates one of the minor inconsistencies in Horōki and highlights Hayashi's difficulty in maintaining a conventional chronology given the complexity of structure. At the same time, the relationship with Nomura provides an important turning point in the narrative, bringing to the fore Fumiko's struggle for artistic success.

For example, in Parts I and II, there are several veiled references to a "man" or "husband" with whom Fumiko has a difficult and trying relationship. Various biographers identify this man as Nomura, yet Fumiko does not make his identity clear, and Nomura does not appear as himself until
Part III. Although the appearance of this man in Parts I and II does not coincide with what the reader knows of Fumiko's life at these points in the story, his introduction is not necessarily incongruous. The introduction of this unidentified "man" serves to express a truth that, in terms of the Horōki narrative, is as valid as the truth of reality itself; that is, this figure appears as just one more failure in a long line of Fumiko's unsatisfactory relationships. By his very anonymity, he seems to underline the fact that men in general are somehow inimical to the heroine. When Nomura is identified and enters the story in Part III, it is as a poet and writer, which is in keeping with the tenor of this last section in which Fumiko's literary struggle is emphasized. Itagaki Naoko speculates that Hayashi hesitated to identify Nomura in Part I and Part II because he was still alive when those sections were being published. Aesthetically speaking, however, the appearance of Nomura as Fumiko's disgruntled husband throughout most of Horōki would certainly alter the thrust of the narrative and detract from the image of Fumiko as the solitary, struggling artist. When Nomura appears in Part III, he is the last as well as the worst of Fumiko's lovers, and thus the heroine's eventual commitment to art is made all the more understandable.
In effect, Parts I and II could each stand alone as separate accounts of the same time period. Their placement together, however, makes them interact in an interesting fashion. For example, certain episodes or events in Part II are foreshadowed in Part I. In one of these instances towards the end of Part I, Fumiko recalls the time she lived with Hirabayashi Taiko above a sake shop. We do not learn any more about this period in Fumiko's life until the end of Part II, where the entire episode is presented. In another example from the beginning of Part I, Fumiko writes a letter to the "man from the island"; yet this figure does not appear in the story until the beginning of Part II. Because of this interlocking chronology, foreshadings such as these refer not to the future but to the past, and the event itself, when it appears, does not forward the action but reflects back upon it.

Although Part II in its entirety might be considered a series of flashbacks that interlock with Part I, the necessary links are not scrupulously maintained. Much of the material presented in Part II has no direct connection with events in Part I. Such connections as noted above, however, are at their strongest both at the beginning and at the end of Parts I and II. This gives cohesion to a loose and potentially confusing chronology. At the same
time, it sets distinct parameters within which the narrative must take place. Within these boundaries, the interweaving of events has the effect of disrupting not only the normal flow of time but also any ordered motion in space. Fumiko is now here, now there. Governed as much by whim as by circumstance, her movements from place to place are erratic; no job or lodging is ever stable; seldom does one location lead logically to the next. The reader is forced to surrender to a chaotic and disordered world where time moves by fits and starts, now forward, now backward. One cheap, shabby room is soon replaced by another, and characters, too, fade in and out with great rapidity.

Besides providing an intriguing narrative structure that emphasizes the disjointedness of Fumiko's world, the interlocking segments of Parts I and II can be seen further as continually intertwining strands that form a kind of "plaited" narrative where past and present flow together side by side. This creates a density of incident and atmosphere that draws the reader ever deeper into the fabric of Fumiko's chaotic world. Thus, diary entries in Part I are laid down first as a kind of rough warp through which the diary entries of Part II are interwoven. From this textual accretion grow the diary entries of Part III.
Such a framework provides a sense of compactness, yet at the same time maintains a fluid pattern of growth and development. Although Hayashi does not make use of such an unconventional arrangement again in her writings, this technique may be seen as the earliest attempt to treat effectively the interplay of past and present within a narrative format. Such a technique Hayashi would not master until much later in such works as "Bangiku" 晩菊 (Late Chrysanthemum, 1948) and Ukigumo.

Besides its complexity of structure, Hōrōki also exhibits a fairly involved process of narrative development. Deriving momentum from the striking contrast between inner experience and outer circumstance, the Hōrōki narrative traces Fumiko's uneven course as she struggles along the road towards personal and artistic fulfillment. In Hōrōki, the attempt to create art is continually overwhelmed by the demands of life; yet Fumiko proceeds resolutely down the path she has chosen. By Part III she has become even more devoted to her craft than she was at the beginning of the story. Reading widely in the Japanese classics and Western literature, she now begins to think seriously about her own work. After a dishonest editor steals one of her children's stories for his own, she gives up writing these and settles down to try her hand at a novella. For Fumiko, the start has been
difficult, but now she begins to make progress, and by the end of Part III she tells us she has finally completed her first shōsetsu ("Fūkin to sakana no machi").

Nevertheless, unlike her private inner experience, the external circumstances of her life never seem to improve. If anything, they grow worse. By Part III we see her embroiled in a relationship with a man who beats her; she is forced to make money by working in a steady succession of still more dreary dead-end jobs; her stepfather is arrested for gambling debts, and Fumiko ends up once again as a peddler on the streets of Tokyo, where her beloved mother is taken suddenly and seriously ill. Thus, Fumiko's struggle with life is marked by a continual downward slide of events. This downward progression of external events provides a contrasting background for the gradual upward swing of Fumiko's internal conviction. The contrast between Fumiko's inner and outer struggles, that is, between the struggle for art and the struggle for life, is the basic method the author uses to develop narrative in Hōrōki. Given the nature of such a contrast, this method also provides the overall narrative tension in the story.

Point of view is also closely allied to this means of narrative development. Written in the diary form, Hōrōki has only one point of view, that of the first person narrator, Fumiko herself. Yet from within this context, three distinct
Fumikos emerge. Two of these, Fumiko the cafe waitress and maid-of-all-work and Fumiko the dutiful wife and daughter represent the outer self engaged in the battle for survival. The third Fumiko, the poet and would-be novelist, represents the innermost self endeavouring to achieve artistic success. While all three aspects of the Fumiko character interact and overlap throughout the story, only one predominates, and that is the figure of Fumiko as poet and artist. The other personae are clearly superseded by the end of the story. This is particularly well-illustrated at the close of Horōki where Fumiko goes out peddling alone one hot August morning. Walking through the streets of Shinjuku, she comes across a lodging house where lives a former lover from her cafe days. Yet Fumiko does not go in. As she walks along, dragging her clogs for something to do to relieve the tedium, she ponders on the monotony of looking after her parents. The pack on her back gets heavier and heavier, and it is clear that, like the pack, her family and their business are burdens too great to bear any longer. She realizes she must cast them off. Throughout Horōki Fumiko has suffered not only because of her susceptible affections and just plain bad luck with men, but also because of her steadfast devotion to and financial support of her mother and stepfather. Here, for the first time, she begins to put aside those matters which up until
now have kept her from working wholeheartedly to achieve her heart's desire: to become a writer. That Fumiko the artist emerges as the dominant viewpoint by the end of Hōrōki parallels the narrative development in which Fumiko's internal world is also elevated in contrast to her endlessly depressing surroundings.

While the Fumiko figure takes on various roles, the attitude of this personality remains consistently lyrical throughout. This lyricism is marked not only by emotional intensity, but also by an unaffected good humour that imparts a distinctly bright and cheerful tone to an otherwise sombre tale. Even when Fumiko's fortunes are at their lowest ebb, as in her suicide attempt at the end of Part II, her plans for death are hardly convincing. Indeed, the entire episode is treated in a light, even nonchalant manner:

Every time I passed a pharmacy, I bought a small box of Calmotin. If I don't die, that'll be all right, too. Isn't sleeping a bit longer a happy means of escape? It's best to be cheerful about it all. 23

Fumiko goes on to describe her recovery from the effects of the pills and immediately reaffirms her will to live on:

I don't want to die... I want to go on living... I want to live. I think I shall live on and work in any way I can, that's the truth. 24
Just as Fumiko is able to derive a sense of well-being and hopefulness from her unpleasant brush with death, so does she also find encouragement in even the most trivial of matters. Her encounter with a cheerful waitress in a shabby restaurant serves to arouse her sympathies as well as her innate optimism:

Rice and pickled vegetables were then set before me. A really meagre serving of dainties. When I paid my bill for twelve sen and went out through the shop curtain, the waitress called out to me, thank you very much. Drinking one's fill of tea and exchanging morning greetings, all for twelve sen. I felt this dead-end world had a paper-thin crack of light and was truly cheerful. 25

This cheerfulness (hogaraka) that the heroine frequently summons up in the face of adversity also connotes brightness, serenity, clarity and happiness; truly an unusually auspicious word for describing such unfortunate scenes and circumstances.

Besides cheerfulness and optimism, Fumiko's lyrical stance is characterized further by a strong love for and devotion to her mother. Throughout Horōki Fumiko sings her mother's praises:

No matter what sort of revolution comes which is not in accordance with my own thoughts, and though myriads of people point their arrows at me, I will continue to live in agreement with my mother's ideas. 26
Although Fumiko bears much of the financial burden, her mother continues to provide sustenance and support, just as if Fumiko were still a child. In fact, Fumiko's close attachment to her mother, her simple cheerfulness as well as her interest in dōwa are qualities that would normally be associated with childhood. They are also qualities which give a sense of freshness and youthful vigour to the Fumiko heroine. This childlike attitude is further enhanced by the tendency of the heroine towards self-absorption and self-centredness which, if anything, increases in intensity as the diary unfolds. Thus, although Fumiko eventually frees herself from her dependence on her mother, she continues to retain a childlike sense of self. Since Fumiko is so rooted and centred in her own being, when self-doubt and recrimination appear, as in the suicide attempt, it is not ultimately unsettling. "Fumiko is strong," she writes; 27 the reader is compelled to agree. By Part III, as Fumiko struggles to realize her inner artistic potential, it is significant that she is able to put aside her greatest loves -- mother and poetry -- and embark wholeheartedly on a newly chosen path.

In Horōki Fumiko's struggle for survival and artistic success provides the central theme of the story. This theme is closely related to the process of narrative development in which the patterning of events also provides a
a vehicle for the main thematic progression. The theme of struggle, however, is developed in other ways throughout the story, most notably through the recurrent motif of wandering or travelling which is central to Horoki. Even though Fumiko's diary aroused the animosity of various critics, particularly those of the political left who saw it as an example of runpen bungaku (tramp literature), Horoki's roots were nonetheless firmly embedded in the literary traditions of the classical past. In Japan, wandering poets and travel diarists are many and include such illustrious figures as Saigō (1118-1190), Lady Nijō (b. 1258), and Matsuo Bashō (1644-1691), all of whom found inspiration in the wanderer's life, seeing the mutability of all existence in its vagaries and vicissitudes. Similarly, Horoki, too, chronicles the wandering life of a modern poetess who, like the many literary personages before her, must struggle to come to terms with life and art. Unlike her predecessors, however, Fumiko does not take refuge in Buddhism nor indeed in any religion, nor does she find solace in such traditional aesthetic concepts as mono no aware (the sadness of things) or sabi (loneliness). If anything, Fumiko takes courage and inspiration from the struggle and hardship of travel itself. It is this aspect
of her wandering that seems to dominate her travel poems as well as descriptions of her journeys around Japan. Thus, Fumiko is not "classical," nor is she of the aristocracy, literary or otherwise. Instead, she is modern, romantic, individualistic, at the same time unabashedly plebeian, with a strength of will that does credit to her humble origins. In her hands, the traditional motif of the poetic journey as well as the traditional image of the poet-vagabond takes on a new life.

Fumiko's capacity for suffering the abuses and hardships of a wandering life is directly related to her own impetuous nature. Quoting Bashō, she remarks:

The old pond, the frog jumps in, sound of water. I am that frog. No matter what, I can't help but jump into the old pond. Somehow I can't think about difficult matters at all; I can only jump into things willy-nilly.

This unrestrained, adventurous spirit characterizes much of Fumiko's wandering and is also largely responsible for the difficulties she must endure while roaming about. Unlike the conscientious Bashō who patches his torn trousers and burns moxa below his knee-caps, Fumiko makes little or no preparation before a journey; she simply ties a few things in a cloth bundle and catches the next train. Seldom does she consider consequences before she acts; her movements
often seem the result of the merest whim. Before her journey to Kyoto, for example, she writes: "I received a letter from Natsu-san, a friend from high school, and I felt like throwing away everything and going to Kyoto." And on the way to Onomichi: "If there happens to be an interesting place along the route, then perhaps I ought to get down there." Fumiko thus travels in response to her own feelings, however unpredictable they may be. Although such journeys are impulsive, they generally occur whenever Fumiko is bored and dissatisfied with her life in Tokyo. Journeys always revive Fumiko's sagging spirits, providing as much a change of hardship as a change of scene, it seems. On one journey, for example, Fumiko wanders about a distant town, tired and depressed. Buying a dumpling to eat, she is told these particular dumplings are called "keizoku dango" (continuation dumplings). As Fumiko reflects on this unusual name, she decides then and there to return to her life in Tokyo and once again work hard. Thus, although travel both sustains and encourages Fumiko in her fight for survival and success, it remains primarily a source of struggle itself, impelling her ever onward through life. It is this aspect of her journeys, that is, the ordeal, that she extols in her travel poetry, as in the following:
It's a wind-howling white sky!
It's a splendidly cold winter sea.
Even a crazy man whirling in a dance
would awaken to sanity
in such a great ocean.
It's a straight-line sea route to Shikoku.

Blankets twenty sen, sweets ten sen,
third class cabin like a pot for half-dead loaches,
A terrible seething.

Spray, spray like rain,
Gazing out at the wide white sky
I grip my purse with eleven sen.

Ah, I'd like to smoke a Bat,
but even if I yell Wo!
the wind will keep on blowing it out.

In the white sky
the face of the man who has given me vinegar to
drink
is so big, so big.
Ah, it's really lonely travelling alone!  

Pitting herself and her poor purse against the elements,
Fumiko again encounters the "wide sky," a recurrent image
in all her early poetry. Representing a remote, unattainable
world, the wide sky also partakes of a wonderful freedom and
spaciousness that fascinates the poet and draws her again
and again to contemplate its vast reaches. Here, gazing at
a wild white sky, Fumiko considers smoking a cigarette even
though it will surely be blown out. This resolute poetic
stance accentuates not only the hardship of the voyage,
but also Fumiko's powerful determination to struggle on, even
against the forces of nature itself.
Besides journeys undertaken on impulse, Fumiko also makes obligatory journeys in response to her mother's wishes, and these trips, too, are not without their rigours. Yet journeys homeward are suffused with a warm, nostalgic glow that seems to both beautify and idealize. We can see this in the following passage where Fumiko, returning to her parents' home in Onomichi, recalls the time when she and her parents left Onomichi for Tokyo:

...that was six years ago. Again I've come back to Onomichi, the native place of my travels, in a miserable state. I've wandered around that violently noisy Tokyo looking after my faint-hearted parents, but, ah, now, the seaside at Onomichi, the native place of my travels. The lanterns of the brothels near the sea shine whitely like camellias. The rooftops I remember, the warehouses I remember, the old ramshackle house where we lived by the sea, all are peacefully there as they were six years ago. Everything is dear to my heart. I can't help but feel as if the atmosphere of my youth, the sea where I swam, the mountain temple where I made love, have all come back again. 35

Fumiko is reluctant to view past times as gone forever. With her characteristic childlike naiveté, she attempts to bring past and present together and thereby assuage the pain and suffering of her endless wandering. In her eyes, the past does indeed live again; Onomichi remains unchanged. Such sentimental journeys not only affirm Fumiko's continuing love and devotion for her mother, they also act as a means of strengthening the protagonist's sense of self through the
continual re-integration of past and present. For Fumiko, nostalgia for the past at once beautifies the present and makes all the hardships of travel worthwhile.

Given Fumiko's sentimentality and impulsiveness as well as her appreciation of the hardships of travel, it is clear that the protagonist's attitude towards her incessant wandering is essentially romantic. It is a romanticism, however, dominated by a powerful will that constantly seeks to re-create the world entirely in terms of its own emotions and sensibilities. As such, it tends to set Fumiko and her diary apart from the native Japanese tradition, reminding us instead of the iconoclastic bohemianism more prevalent in the West. This is readily apparent in the following travel poem where Fumiko records her impressions of Mount Fuji glimpsed through a train window. In keeping with the unconventionality of her diary, Fumiko seldom mentions traditional beauty spots, and when one does appear, as in this poem, rather than beauty, the poet emphasizes the magnitude of difficulties that she faces in her struggle for survival:

I've seen Fuji,
I've seen Fujiyama.
If there is no red snow,
then there is no need to praise Fuji as a fine mountain.
I'm not going to lose out to such a mountain.
Many times I've thought that,
seeing its reflection in the train window.
The heart of this peaked mountain
threatens my broken life
and looks down coldly on my eyes.

I've seen Fuji,
I've seen Fujiyama.
Birds!
Fly across that mountain from dome to peak;
with your crimson mouths, give a scornful laugh.
Wind!
Fuji is a great sorrowful palace of snow.
Blow and rage,
Fujiyama is the symbol of Japan.
It's a sphinx,
a thick dream-like nostalgia,
a great, sorrowful palace of snow where demons live.

Look at Fuji,
Look at Fujiyama.
In your form painted by Hokusai
I have seen your youthful spark.

But now you're an old broken-down grave mound.
Always you turn your glaring eyes to the sky.
Why do you flee into the murky snow?

Birds, wind,
rap on Fujiyama's shoulder
so bright and still.
It's not a silver citadel;
It's a great, sorrowful palace of snow that hides misfortune.

Fujiyama!
Here stands a lone woman who does not lower her head to you;
here is a woman laughing scornfully at you.

Fujiyama, Fuji,
your passion like rustling fire
howls and roars.
Until you knock her stubborn head down,
I shall wait, happily whistling. 36
Here, as in "Kurushii uta," Fumiko fearlessly asserts her own individuality and at the same time declares her independence. Impressed, awed even, by the sight of the famous Mount Fuji, Fumiko at first feels threatened by the weighty mass of collective memories and associations that Fuji conjures up. Yet she quickly recovers her aplomb, and with a surprisingly bold but refreshingly quixotic touch, Fumiko denounces Fuji and challenges the mountain to a kind of duel. Fumiko is on her mettle, ready to do battle with even the most powerful of adversaries in her attempt to realize her own dreams and ambitions. Instead of cursing her circumstances as she does in "Kurushii uta," Fumiko ends "happily whistling," a bit of romantic bravado that emphasizes the poet's audacious nature.

Thus, Fumiko's poetic journeys take us not to Sarashina to view the moon nor to Hiraizumi to meditate upon the grave of a long-dead warrior, rather we are drawn to the "broken-down grave mound" that, to Fumiko, is Fujiyama; to cheap inns, to storm-tossed ferry boats, to a simple fishing town, Onomichi, to bars, butcher shops, and celluloid factories in Tokyo, to any number of places that have little if any literary or aesthetic pretensions and yet, for all that, have a deep and meaningful significance to the poet who is somehow able to find artistic inspiration even in
such humble and sordid surroundings. It is an intensely personal journey, glorying in struggle and hardship, governed by impulse and sentimentality and tinged throughout with a vigorous romantic charm.

In spite of the emphasis on the desultory nature of Fumiko's travels, these journeys nevertheless conform to a particular pattern that is in keeping with the overall structure of the work. For example, Parts I and II are filled with accounts of Fumiko's travels around Japan. Part I is even prefaced by a nostalgic poem about travelling. Fumiko then launches into the story of her early life, her travels to Tokyo and other parts of Japan, a total of ten major journeys altogether. By Part II, Fumiko is still on the go, making a total of nine journeys in this section. By Part III, however, Fumiko's endless travelling has decreased considerably. She makes only three journeys in this section, confining herself to visiting various poets and writers living in Tokyo, as she attempts to establish her literary career. Here, even when overwhelmed by the urge to travel, Fumiko does not immediately succumb to the impulse but continues to work on her writing. As her penchant for wandering around Japan begins to wane, a latent desire to travel abroad seems to take its place. She plans journeys to Korea, to Paris, to India and Russia. Neverthe-
less, these journeys remain imaginary; Fumiko's urge to travel is gradually suppressed and internalized as her determination to succeed as a writer reaches the ascendant. It is this new-found inner resolution which, more than anything else, helps to curb Fumiko's wanderlust in this third and final section of Horoki. Emphasizing the unconventional life-style and poetic wanderings of the protagonist in ways which reveal much about character and motivation, the horō motif stresses the hardships of travel as well as the inspiration and encouragement to be had in such experiences. Although Fumiko poeticizes her wanderings, they remain closely allied to the simple struggle for survival, being governed by such pressing physical concerns as food, money, and a place to sleep. Travel, or horō, is thus an expression of life itself: dynamic, continuously in motion, subject always to physical needs, full of ever-changing vistas and unexpected happenings. Fumiko's wanderings are seen primarily as part of an outward struggle, and therefore they tend to narrow considerably in scope as Fumiko's inner artistic struggle is brought to the fore in the last part of Horoki.

In Horoki the author does not deal only with personal or artistic matters or with the hardships of a wandering life. She is also concerned with human relationships, particularly
those involving men and women in love. This preoccupation with women-men relationships provides a major thematic element, second only to the theme of struggle and at the same time dependent upon it. Although a subordinate element at this point in Hayashi's career, the interest in love relationships would gradually assume a place of prime importance in her later works. Thus, one critic even cites Fumiko's treatment of such relationships as one of the principal reasons her works came to be admired by so many.

In this early work, however, the view of love tends to be rather one-sided. That is, love is seen primarily from the woman's perspective, in particular through the eyes of Fumiko herself. Always looking for the ideal partner, she finds men who only disappoint, a tendency which increases as Horōki progresses. Besides her relationship with the Tokyo actor (Part I), the erstwhile man from the island (Part II), and the aspiring poet, Nomura (Part III), Fumiko has a number of liaisons with other men. Some are pleasant, others less so; but all, in the end, prove unsatisfactory. Ardent and passionate though she is, Fumiko seems doomed to continual failure in love. Thus, in Horōki, relationships between men and women are viewed as essentially disjunctive:
Although the bewitching white clover is blooming now in front of my eyes, when winter comes, these flowers and stalks will dry up and crumble away. Serves them right. Relationships between men and women are just like that, too. 39

Fumiko, however, is susceptible to men of all types, and her bad luck on this score notwithstanding, she frequently falls in love. "I'm a woman who has a very soft heart for men," she declares; yet finding herself continually betrayed by husbands and lovers, she also wonders: "Aren't there any good men?" Unable to form a lasting relationship with any one person, Fumiko is forced to live in loneliness. At times Fumiko's loneliness reaches the point where she contemplates returning to lovers she has previously left or fleeing to anyone who will have her, as in the following poetic excerpt:

[I am] small, like a daruma,
A hothead who cries easily.
No, it's okay,
Any man will do.
Only to hold me and sleep with me. 42

Poverty-stricken, hungry, forced into degrading and subservient positions, Fumiko is often portrayed as a victim -- of men, of society, of circumstances. This is also true of most of the other female characters who appear in Horoki, whether maids, prostitutes, mothers with small children, factory girls, or office workers. Hayashi provides a
wide and varied view of the lower-class working woman's world, a world in which, as one of her fellow waitresses puts it, women "seem to live and suffer for the sake of men." Hayashi shows us a world where women are continually manipulated and abused, where their education counts for nothing, and where total dependence upon men is readily accepted. Nevertheless, women continue to be attracted to men and to fall audaciously and recklessly in love. Okimi, for example, the waitress of the above quotation, has nine children, yet declares she has yet to find her true love. "My children are my lovers," she says. But before long she has fallen in love with a young student and abandoned her children, all for the sake of true love.

Throughout Horoki Fumiko openly admires such "purity" of commitment. From an early age she has been fascinated by posters and songs of the beautiful Katyusha, the unlucky heroine of Tolstoy's novel Resurrection, who goes into exile for the sake of love. Later she comes to envy the excitable Okimi her purity and strength of passion which is reminiscent of the fictional Katyusha's. Thus, in spite of the depiction of women's problems and the seemingly radical feminist pronouncements, Horoki does not advocate social change nor espouse any kind of political or social ideology that might alleviate an apparently intolerable situation.
"It is a woman's fate," Fumiko observes, and indeed, Fumiko and her female associates appear to be victimized almost as much by their own desires and weaknesses as by the machinations of men and society. When young Toki sells herself for a ring and a coat, when Okimi deserts her children for a young lover, and when Fumiko cries out for some man to hold her, the author is descrying not so much the inequalities of the social order as the frailities of the human heart.

In spite of the emphasis on love and on the struggle for fulfillment in love, the protagonist fails to find any satisfaction in such matters. Instead, she moves through a succession of futile, short-term affairs that only serve to increase her sense of loneliness and isolation. The men she meets do not really have the power to comfort her. Her passion is too great; by contrast, theirs is too weak. Yet she never gives up hope of one day finding the ideal partner. By the end of Horoki, however, we find that Fumiko's struggle for a pure and harmonious love has altered the outward thrust of its direction and turned inwards. This movement inward in terms of involvement in love affairs corresponds to the general inward direction of Horoki as the story draws to a close. In the final scene, Fumiko lies in bed alone, rubbing a two-sen copper coin against her bare belly and
planning how to spend it. The mood is sunny, indulgent, playfully narcissistic. Fumiko no longer agonizes over the idiosyncrasies of her lovers nor the caprices of fate in love. She is alone, but content, glad to be alive, pleased, perhaps even pleasantly surprised to find that solitude itself can bring a sense of wholeness and peace.

Thus, in Horoki, both theme and structure move with concerted design away from the everyday world of hardship and disorder towards a relatively calm inner world of artistic concern and sensibility. These two spheres — the outer and the inner — so skillfully juxtaposed by the author in this work are in turn associated respectively with the plebeian struggle for survival and the artistic struggle for literary recognition. The external sphere is therefore a place in which the realities of life are portrayed through the hardships of travel, the uncertainties of finding a job, securing a place to live, and obtaining a suitable husband; through lack of sufficient money and food as well as through the tendency to meet with unfaithful or irresponsible lovers. The inner sphere belongs to the artist and is represented by art, music, poetry and literature; by nostalgia for mother, father, and her old home in Onomichi; by the love of handsome men, good food, romance. All these are part of the poetic matrix that encourages and sustains the protagonist of Horoki.
While the interaction of these two spheres provides a basic tension that the protagonist attempts to resolve by achieving both artistic and economic success, she is not successful in either sphere, and resolution comes about in another way, that is, through the modification of the desires and expectations of the protagonist herself.

This modification is due to financial considerations as well as to a reassessment of her own literary abilities and ambitions, and thus in the latter part of Horōki, Fumiko surrenders her youthful poetic aspirations and decides to begin writing shōsetsu. At the same time, she ceases to idealize parents and lovers. Centred ever more strongly within her self, she moves towards a new acceptance and understanding of reality. The inner world is in ascendance; yet it is a world which will find expression through the use of everyday language and everyday situations. "Write as you speak," novelist Uno Kōji  Uno Kōji (1891-1961) tells Fumiko when, in Part III, she visits him in his hotel room. And indeed, by the end of Horōki, Fumiko's decision to forego poetry for prose fiction has been made. Still a vagabond, but no longer considering herself a poet, Fumiko sets out to realize new dreams.

Even though Fumiko's decision to try her hand at novel writing is not arrived at without considerable self-debate,
she has nonetheless been actively engaged in a kind of prose writing ever since her arrival in Tokyo, that is, in the writing of children's stories and fairytale (dōwa). Although she has very little luck with these and manages to sell only a few, a groundwork in writing prose fiction has been laid. Basic techniques of narration and plot construction are fairly well prescribed by this genre, and thus Fumiko is not without some experience in working within a set narrative form. It is therefore significant that the first prose piece that Fumiko writes in Horoki (and that Hayashi herself was to publish after Horoki) is a dōwa-like short story, "Fūkin to sakana no machi," which effectively displays this writer's abilities in prose.

In Hayashi's case, the dōwa appears as a kind of link between the poetic and the prosaic, providing a firm grounding in fictional narration and at the same time allowing the exercise of the imaginative and poetic faculties. According to Itagaki, Hayashi wrote dōwa only as a substitute for writing novels. While this judgment has some validity, particularly as regards the dōwa written during the time Hayashi spent as an evacuee in the mountains of Nagano Prefecture during World War II, it does not take into account Hayashi's early interest in the dōwa nor the continuing
appearance of dōwa-like stories in the early years of her literary career. Rather than a "substitute," the early dōwa perhaps should be viewed as an intermediate or transitional form that was primarily responsible for helping Hayashi develop a certain ability in the art of narrative. Horōki, too, with its complex interlocking structure as well as its careful rearrangement and fictionalization of actual events, constitutes a successful if singular experiment with narrative that further demonstrates this writer's developing potential.

The author's ability is shown not only in the utilization of narrative skills, but also in the use of language. In spite of the emphasis on the muddle and disarray of the protagonist's life, Horōki displays a remarkably clear and readable style. Sentences tend to be short or of medium length; the choice of words is free from affectation or ornament; the dialogue is natural. At the same time the language is powerfully emotive. For example, offered a clerk's job for thirty-five yen a month, Fumiko writes:

My! The wages are thirty-five yen including lunches! What a marvelous rainbow world it is. Thirty-five yen, with just that, I would be able to take care of my parents. Mother! Mother! When I send you ten yen, your heart will throb, overflowing at your daughter's success. 50
Or, feeling betrayed by the Tokyo actor:

As I walk about staring at the ground, I become so terribly lonely. I shiver like a sick dog. Damn it! This will never do. Today on the pavement of this beautiful city, will someone buy me? I shall sell myself---, I say this wandering around like a stray dog. No matter how I hold onto the bond that ties us together, if it wants to break, then I must bid that man a frank farewell. There are clusters of small white butterflies amidst the white flowers blooming in some large tree outside my window. A lovely scent pours from them. In the evening when I go out onto the verandah where the moon is shining, I hear the man [practicing] his lines from the play and memories of my girlhood suddenly assail me like the scent of the flowers. Then I want to cry out to the moon in a loud voice, "Isn't there a nice man anywhere?"

Dotted with exclamations, expletives, and at times, invective, Hōrōki soon overwhelms with its turbulent emotions. In the second quotation above, Fumiko moves through feelings of intense loneliness, self-pity, acquiescence, and nostalgia to despair and frustration in just a few lines. Such quickly changing emotions are typical of Hōrōki and constitute one of its most engaging stylistic features.

The author also utilizes repetition to create elaborate mood pieces, such as the following:

Chimata ni ame no furu gotoku, dokoka no dareka ga utatta. Omotai ame. Iya na ame. Fuan ni natte kuru ame. Rinkaku no nai ame. Kusoteki ni naru ame. Bimbo na ame. Yomise
no denai ame. Kubi o kukuritaku naru ame. Sake ga nomitai ame. Isshō gurai zabu zabu to sake ga nomitaku naru ame. Onna datte sake o nomitaku naru ame. Kofun shite kuru ame. Aishitaku naru ame. Okkasan no yō na ame. Shiseiji no yō na ame. Watashi wa ame no naka o tada ate mo naku aruku. 52

Somewhere someone was singing like rain falling in the street. Heavy rain. Disgusting rain. Anxious rain. Shapeless rain. Fanciful rain. Poor rain. Rain when no night stalls are set up. Rain in which one feels like hanging oneself. Rain in which one wants to drink sake. Rain in which one wants to drink down half a gallon of sake. Rain in which one wants to drink sake because she's a woman. Rain in which one becomes excited. Rain in which one wants to love. Rain like my mother. Rain like an illegitimate child. In the rain I simply walk aimlessly.

Here, each phrase brings either a new perception or introduces an emotional state, and with the steady onomatopoeic-like repetition of the word "rain" as well as the repetitive use of the verbal ending "-taku naru" signifying desire, we are soon deluged by the author's emotional torrent.

Besides Hayashi's keen emotional appeal, the author also has a remarkable verve for concrete sensual expression. It is this stylistic feature coupled with the emotionality of the prose that most contributes to the sense of bold affirmation and romantic abandon that characterizes the young
Horoki protagonist's struggles for survival and success. For example, Hayashi makes extensive use of metaphor and simile, with simile being perhaps the more favoured figure of speech throughout Horoki. The vast majority of these similes are drawn from the everyday world, a fact which serves to increase explicitness and also adds to the informality and intimacy of the work:

...I come home tired as fish guts. 53

With a weak light, the metal hand-lamps crept along the ground like flowers on a bottle gourd. 54

Like a broken fountain pen, I throw myself down to sleep. 55

My fantasies fatten like a pig. 56

My body is agitated, like a fish being slowly cooked. 57

Such expressions as these add colour to Fumiko's struggles as well as contribute to the unpretentiousness of style.

In addition to the utilization of simile to create homely yet fresh and unusual images, Hayashi also utilizes a wide range of sensual language and imagery that serves to heighten emotion as well as enhance vitality. Towards the end of Part II, when Fumiko begins to contemplate suicide, she writes:
...when I wonder if I should kill myself today, I take out all my rubbish and scatter it about the room. The smell of my living body, how fond I am of it, how dear it is. I'm tired, and on the collar of my soiled black muslin kimono, grime and powder shine. Like a child, my own smell reassures me.

In this kimono long ago I embraced that man. That thought! This thought! A lone woman drained and pale from passion hugs her breast, and from amidst both her arms a montage of body smells arises from every stain on her kimono, sash, and collar.

In this passage, olfactory imagery is used to evoke a sense of lonely eroticism as the protagonist contemplates suicide. So potent is the scent of her living body, however, that instead of death, she embraces herself in a narcissistic encounter made all the more poignant by the momentary shift in point of view from the first to third person. Fumiko is at once both subject and object, her passion temporarily overwhelming all ordinary boundaries.

The author also stresses images connected with the sense of taste (at least insofar as it relates to the desire for food). Fumiko, of course, never has enough to eat. At one point, she and her companions are forced to steal bamboo shoots from a nearby property in order to make their supper. Thus, Fumiko also views life as a continual struggle against starvation, much like the hero of Knut Hamsun's novel, Hunger, a work which provides Fumiko with inspiration and encouragement throughout Noroki. "In the midst of
starvation, Hamsun still somehow or other had hopes and plans," Fumiko reflects near the end of *Horoki*, where attempts at selling her writing fail, and she finds herself hungrier than ever. Fumiko, too, has hope and is not without plans. Even at one of her hungriest moments, she has the élan to pen the following poem:

Fly to me, boiled egg.
Fly to me, bean paste bun.
Fly to me, strawberry jam bread.
Fly to me, Chinese noodle soup.

Almost as if she is calling upon the magical rice bowl of Mount Shigi, Fumiko conjures up the food she longs to eat. And elsewhere in *Horoki* culinary delights are always imagined with great relish and appetite. Nevertheless, Fumiko does not seem satisfied with such imaginary fare. She wants to touch and eat. In lines reminiscent of "Kurushii uta," she writes: "Wherever I walk, delicious-looking bread is on display, bread whose soft face I'll never eat, whose white skin I'll never touch." Yet such gourmet treats lie forever beyond her grasp. Like the starving writer of *Hunger*, it seems that poets are not supposed to eat.

"Their immediate purpose is simply to chase after things to eat," Fumiko observes. Indeed, the pursuit of food seems to occupy the protagonist almost as much as the pursuit of art. By the end of *Horoki*, however, where the physical
struggle is to a great extent subsumed by the artistic, we find the author, basking in the realization of her new artistic self, seemingly content at last with her vivid daydreams of delicious sweets.

Before we take a closer look at this final scene of Horoki and its concluding poem, it is necessary to look in some detail at the numerous other poems which dot the text. Including fifty-four original pieces and a number of other poetic quotations from haiku, kanshi, and popular songs, poetry is the most prominent of Horoki's stylistic features. The work both begins and ends with a poem; Parts I and III contain the greatest number of original poems (nineteen in Part I and twenty-four in Part III), while Part II has the least, eleven. Although there are some short poems of only a few lines, the majority are long, one of which extends over three pages. All of these poems are in the form of free verse with one exception, "Asa-giri wa/fune yori shiroku," in which Fumiko experiments with the traditional 5-7/7-5 metre pattern.

Poetry in Horoki appears at irregular intervals. There may be as little as one page between poems and as much as a twenty-six page gap. Although a few prose sections pass without a poem appearing, there are several lengthy passages where no poetry appears. An examination of these sections
(four in number) shows that the protagonist is either busily engaged in writing something other than poetry, for example, *dowa* in Part I and "Fūkin to sakana no machi" in Part III, or she is involved in some major life upheaval, the Kantō earthquake in Part II or the messy break-up with Nomura in Part III. Fumiko, it seems, feels more comfortable with prose at times. Poetry, although an integral part of the text, nonetheless remains subordinate to the prose sections.

In *Horoki* poetry functions primarily to intensify emotion. It also acts as a means of release or renewal. This intensification and resulting catharsis can be seen particularly well in the first poem that Fumiko writes near the beginning of Part I. Recently rejected by the man from the island, Fumiko has just been expelled from her job as maid in the house of Chikamatsu Shūkō and has nowhere to go. Cold and alone in a cheap inn room, she writes:

> In this world everything is a lie.
> Over my head runs the last train bound for Koshū.
> I'm throwing away my life which is as lonely as a rooftop above a market
> And spreading out my veins in the futon of a cheap inn.
> I tried to hold onto that corpse pulverized by the train as if it were someone else.
> When I open the *shoji*, blackened by the dark night,
> I find the sky, even in such a place as this, and the moon joking about.
Goodbye to you all!
I've become a warped die, and so again I'll roll back over
Here in this cheap attic room.
Gripping all the loneliness I've accumulated on this journey,
I'm blown about aimlessly in the wind.65

In this poem, Fumiko gives vent to her anger and resentment against those who have betrayed her. Yet when she looks outside, surprisingly enough, the sky and the moon are still the same, evincing even a sort of good humour. At this, a sense of relief sweeps over her, and she decides to carry on, letting matters take their course. Sometimes, however, Fumiko's frustrations and bitterness are less easily assuaged, as in the following poem from Part II, written while working as a cafe waitress:

If you give me ten cups of King of Kings to drink,
I shall throw you a kiss.
Ah, what a pitiful waitress I am.

Outside the blue window, rain falls like drops of cut-glass.
Under the light of the lantern, All has turned to sake.

Is Revolution the wind blowing north?! I've spilled the sake.
Opening my red mouth over the sake on the table, I belch fire.

Shall I dance in my blue apron?
Golden wedding, or caravan,
tonight's dance music---
Still three more cups to go.  
How am I doing? you ask.  
I'm just fine.  
Although I'm a nice girl,  
a really nice girl,  
I scatter my feelings  
generously like cut flowers  
among petty pigs of men.  
Ah, is Revolution the wind blowing north?  

Depicting the shabbiness and debauchery of the mizu shobai  
水商売, the world of cafes, bars, and small clubs where  
women work both as waitresses and entertainers, the poet  
captures the jerky rhythms and inebriated truthfulness of  
a drunken waitress. Soon after this, Fumiko attempts  
suicide. Part II closes with a short epilogue that includes  
the poem, "A, nijūgo no onnagokoro no itami ka na,"  
in which Fumiko deplores her unhappy circumstances for the last  
time. After this, she is never again quite so miserable in  
hers poetry.  

Part III opens with a poem about shining, singing birds,  
"Tori ga hikaru,"  
and soon after, the charming verse  
"Fly to me, boiled egg" appears. Throughout Part III  
poetry acquires a lighter and brighter tone. Even Fumiko's  
unflagging desire for money finds easy expression as she  
pens a mock-serious letter to an old lover:  

I came home after buying ink.  
I'd like to meet you somehow.  
I want money.
Just ten yen would be all right.
I want to buy a copy of *Manon Lescaut*,
a *yukata*, and clogs.
I want to eat my fill of Chinese noodles.
I want to go and hear Kaminari-mon *Sukeroku*.
I want to go and work in Korea or Manchuria.
I'd like to meet you just once.
Really I want money.

In the Japanese text, every line but the first ends with *sōro* (候), a classical verbal ending used in the formal epistolary style of writing. Placing such a form at the end of each line in the list of Fumiko's exceedingly mundane wants has a distinctly incongruous as well as humourously emphatic effect. Another poem that helps strike a lighter note in Part III is a descriptive piece that seems as if it could belong to the pleasant world of *dōwa*, or children's story:

Winter is almost here;  
the sky says so.  
Winter is almost here;  
the mountain trees say so.  
The drizzling rain runs to tell us  
the postman has put on a round hat.  

The night came to tell us  
winter is almost here.  
The mouse came to tell us  
in the ceiling he has begun to make his nest.  
Carrying winter on their backs,  
many people are coming from the country.  

The refrain "winter is almost here" and the other repetitive phrases underline the personified activities of the natural world, which bring about changes in the human sphere in a
gentle and harmonious manner. Both mouse and human beings are settling into the town together for the winter, and the prevailing mood is one of rustic simplicity and coziness. Although Fumiko has been actively engaged in the writing of dōwa throughout Hōrōki, it is significant that this light-hearted poem is placed here in the poetically brighter Part III rather than in the earlier and poetically gloomier Parts I or II.

Although the protagonist decides to forego poetry for the sake of prose fiction in Part III, she nevertheless continues to write poetry, and the greatest number of poems are found in this section. These include her longest piece, "Usu-gumori yonnen ni wataru Tokyo no," as well as the poem in 5-7 metre mentioned earlier. There seem to be several reasons for this upsurge in poetry, not the least of which is the gradual emergence of the inner artistic struggle to a place of dominance. Although poetry will eventually disappear from this writer's works, it is still of major importance at this point. The protagonist lives and breathes through the exercise of her poetic sensibilities. Through poetry she is able to explore her inner world of feeling and emotion, no matter how tempestuous or extravagant it may be. By Part III this use of poetry is becoming tempered by the development of an intelligent interest in
poetry per se, in protracted study and experiment, in the reading of such classics as the tenth century poem-tale, Ise monogatari, the works of poets like Bashō, Kobayashi Issa 小林一茶 (1763-1827), and others. In short, Fumiko seeks not only realization of the artist within her, but control and definition of this artistic self as well, hence, the greater variety and number of poems in Part III as well as a greater tendency towards more conscious crafting of poetic work.

By the end of Horoki, Fumiko no longer sees herself as a helpless figure cast adrift in a world full of liars and cheats. Instead, she seems to be readying herself for a new start in life, moving into a realm where the outer and inner struggles may become reconciled. Here, in a poem entitled "Ni-sen dōka" (Two-sen Copper Coin), she celebrates with the homely, materialistic imagery of food and money her new-found sense of artistic fulfillment:

You two-sen copper coin covered with blue mold! Two-sen copper coin I picked up in front of the cowshed. You're big, heavy, sweet when I taste you. I can see in you a pattern like a coiled snake. Minted in Meiji 34, That's a long time ago, isn't it. I was not even born yet. Ah, it makes me happy to touch you. You feel like I can buy anything with you. I can buy a bean-jam bun, four big taffy candies, too.
I'll polish you with ash until you sparkle. 
Removing the grime of history, 
I hold you on my palm and gaze at you. 
You're really like a gold coin, 
sparkling two-sen copper coin. 
I'll make you into a paperweight 
or put you over my naked belly button. 
You two-sen copper coin that lets me play 
with you so intimately! 72

Fumiko, it appears has indeed begun a new life. Perhaps it will be outwardly just as arduous as before; yet there will be one subtle difference: her inner world is now whole and complete. She will survive. The past, heavy and sweet to cling to though it may be, has now been eradicated like the mold on the copper coin, and the present sparkles like gold. For Fumiko, there is a great deal of satisfaction in caressing her new-found wealth, which, although it may seem insignificant in comparison with her youthful dreams of great riches, is no mere worthless trifle. The artist within has been realized. All that is left is to polish her talent until it shines.

From its first appearance on the literary scene in early Shōwa Japan, Horōki was an unqualified success. This was due as much to its delightful diversity as to its passionate portrayal of a young woman from the lower classes and her struggle to survive, both as a woman and as an artist. Although Horōki dealt with a subject that was unique
in the literature of modern and pre-modern Japan, the author maintained links with the classical past by choosing the form of a poetic diary and thereby provided a familiar vehicle for her unconventional tale. Not only did Horōki treat unusual subject matter, it did so in original ways which emphasized the heroine's bohemian life-style as well as her gradual growth as an artist.

In 1929, while installments of Horōki were still appearing in Nyonin geijutsu, Hayashi, with the financial help of her friend, Matsushita Fumiko, brought out her first poetry collection, Aouma o mitari. Published in June by Nansō Shobō, this collection contained some thirty-seven poems, including ten pieces from Horōki, such as "Kurushii uta" and "Oshaka-sama." The title poem was a nostalgic piece in which Hayashi yearned for the simplicity and familiarity of her parents and old village. Yet it would not be long before such youthful poetry as well as such youthful poetic sentiments would give way entirely to Hayashi's developing ability in the novella and short story. Although Hayashi would continue to write poems throughout her literary career, poetry would never again be of such importance as in this early period. At the same time, her poetic sensibility, depth of feeling, and love of homely, sensual images would remain, becoming incorporated in her
later works to produce a unique and memorable literary style.

In *Hōrōki*, theme, structure, narrative, poetry -- all work together in a complex progression that not only stresses the contrast between the struggle for art and the struggle to survive but also attempts to bring these two conflicts into harmonious accord by the end of the work. Here in embryo in *Hōrōki* is much of the material that Hayashi would develop in later works: the preoccupation with life's randomness and resulting hardship, the deep interest in relationships between men and women, the desire for an ideal partner, and, above all, her portrayal of the undaunted, passionate female figure who, like a character from some old tale, struggles to find both love and happiness, but who, like the modern heroine she is, never quite succeeds.

Although the lyrical, childlike cheerfulness of the *Hōrōki* protagonist would become somewhat modified in later works, it is never to be completely suppressed, and, like the moldy two-*sen* copper coin which is made to sparkle like gold at the end of *Hōrōki*, the irrepressible courage of Hayashi's heroines never fades, but continues to shine brightly throughout her works, an inextinguishable light that constantly illumines their unending struggles for survival and success.
CHAPTER 2

FURTHER EXPERIMENTATION WITH
AUTOBIOGRAPHICAL FICTION: 1931-1934

During the period that 佐々木 was being serialized in 春の御詣, Hayashi wrote little of interest. Instead, either alone or accompanied by her husband or other companions, she continued travelling throughout Japan. Although 佐々木 was popular, her continuous submission of various other manuscripts to publishers met with little success. Most important for Hayashi, however, was the selection of 佐々木 for inclusion as a volume in a series of new literary works brought out by Kaizōsha in August 1930; as a result, 佐々木 became a best seller. With the monetary gains from this, her first major single volume publication, Hayashi was finally able to extend the horizons of her wanderings beyond Japan, and in mid-August she embarked upon a lone journey through Manchuria and China. Upon her return to Japan, Hayashi began working once again on the writing of novels and short stories. One of these, a novel entitled 春の御詣 (A Brief Spring Record), was serialized in the Tokyo Asahi newspaper from 5 January to 25 February 1931, but met with failure. It was not until April 1931 when the short story "風琴と魚の町" was published in the magazine 改造
that Hayashi began to have further success. This story was followed by the publication and subsequent acclaim by such writers as Uno Kōji of "Seihin no sho" 清貧の書 which also appeared in Kaizo in November of the same year.¹

Although Hayashi's journey to China lasted only a month, she seemed to have developed an appetite for foreign travel. This, as much as her new financial independence, encouraged her to travel abroad again. In November 1931 she left Japan, this time travelling through Siberia to Paris and London. In Paris she continued writing miscellaneous essays and travel pieces, which she sent back to Japan for publication. "Instead of having money sent to me, I had to send money to my parents in Japan," Hayashi remarks in "Bungakuteki jijoden" 文学的自敘伝 (A Literary Autobiography), an essay written in 1935 that comments on her constant writing activity during this European trip.² Nevertheless, Hayashi was far from the destitution of her Horōki days and lived comfortably if modestly in a small pension in Montparnasse. When not writing, she spent her time visiting art galleries and studying French. Her experiences in Paris are recorded in numerous essays as well as in diaries and other works written later about this period in her life.

Except for a short visit to London in January 1932, Hayashi remained in Paris until June, when, low on funds, she decided to return to Japan. With travel expenses
provided by her publisher, she sailed home by way of Suez. Altogether she had been abroad eight months. While the trip was not particularly successful in terms of literary accomplishment, Hayashi returned home full of new plans for her writing. Throughout the next few years she undertook not only the task of literary creation but also the added responsibilities of an active literary life, including participation in lecture tours, symposiums, and other related activities; such involvement was to continue throughout her career.

In spite of her success and popularity, however, Hayashi was not immune to the political persecutions which were then sweeping the country, and in September 1932 she was arrested and held in detention for nine days on suspicion of left-wing activities. Although Hayashi's offense constituted little more than subscribing to the illegal Communist party newspaper, Akahata, her arrest was no doubt meant as a deterrent to other left-wing sympathizers. While Hayashi's short stay in a police cell convinced her yet further that it was primarily the poor and the unfortunate who suffered from the machinations of society and political groups, she never became a supporter of left-wing causes nor, indeed, of any political philosophy. Her early associations with such left-wing publications as Bungei sensen and Nyonin
were soon severed, and although her friendship with writers such as Hirabayashi Taiko continued, Hayashi proceeded along her own highly idiosyncratic path, seeking guidance from neither left nor right.

Acquiring a permanent residence in Tokyo, Hayashi still continued to move incessantly about the country; yet these journeys, unlike her aimless wanderings of the past, were undertaken primarily in connection with her work. With the making of *Horōki* into a film of the same name in May 1935, the early and experimental stages of Hayashi's career came to a fitting close. The vagabond heroine thus passed into history, becoming incorporated not only into the nation's literary consciousness but into its popular culture as well.

While Hayashi's literary output during this post-*Horōki* period was meagre when measured in terms of later years, it is nevertheless significant in terms of her growth as an artist. Still developing as a writer and not yet entirely confident of her ability in prose, Hayashi continued to make use of *Horōki*-style narratives during this time. That is, the raw material of her own life remained the principal source of inspiration for her fiction, while first person narration continued to provide a basic format. Less concerned with poetry per se, Hayashi's second-period works nonetheless remain essentially lyrical, and in this period
the author produced some of her finest autobiographical fiction. At the same time, Hayashi was no longer preoccupied with the sufferings of the solitary artist; instead she concentrated on other aspects of the human struggle, particularly upon the problems of childhood and youth as well as upon the difficulties inherent in male-female relationships. "Fūkin to sakana no machi" and "Seihin no sho;" two works which best represent Hayashi's achievement during this period, will now be examined with a view to assessing, first of all, their importance in relation to the overall development of Hayashi Fumiko as a writer and secondly, if not more importantly, their value as works of art.

"Fūkin to sakana no machi"

Portraying the life of Masako, a fourteen-year-old girl, and her peddler parents, "Fūkin to sakana no machi" could almost serve as an introduction to Hōrōki itself. Here again we find the seaside town of Onomichi with its fish shops and vendors; here also is the young impressionable protagonist with her great appetite for life, and here too are her loving but impractical parents who follow the gypsyish life of itinerant peddlers. Yet "Fūkin to sakana
no machi" is in many ways a very different type of story from that told in Horoki. Although "Fūkin" opens in the midst of a journey, it is in fact at the end of a journey and in fairly settled circumstances that the story takes place. Attracted by the national flags flying festively as their train passes through a town, Masako's parents decide to break their travels in this sunny seaside place and, hopefully, make some money with their peddling. Hearing a flute from one of the many fish shops, Masako's father, wearing an old military police uniform, takes out his accordion and begins to play as the family walks up the hill to town. Once a crowd has gathered, the father takes out his stock of patent medicines and begins his harangue. Selling medicines for the rest of the day, the family soon collects a large pile of coins, and able to eat their fill that night, they decide to spend one more day in this pleasant town which they discover is called Onomichi.

One more day lengthens into several, and before long the family rents a room, and Masako is sent to school. Although Masako enjoys looking at lithographs of flowers and playing the organ, her school days are not particularly happy. Scolded by the teacher for her vulgar use of the first person pronoun (she says washi wa ne when everyone else says uchi wa ne), Masako is also teased unmercifully by her classmates who give her the unflattering nickname, "daughter
of the great accordion clown." Afraid to tell her father of this since the name reflects on him, Masako endures the unpleasantness. It is not long, however, before she meets a boy she likes. The son of a fish shop owner and the captain of his class at school, he offers to take her fishing, and Masako flushes with pleasure.

Yet her life in Onomichi does not seem destined to bring happiness. Masako's father gives up his patent medicines and begins selling cosmetics in brightly coloured jars which he hawks throughout the area, accompanying himself with a catchy tune on the accordion. Unfortunately, he is selling adulterated goods; he is caught and hauled into the police station, where he is made to sing and play his accordion while a policeman slaps him repeatedly. The mother huddles nearby, curled up in a corner "like a rat." Although told to remain at home, Masako disobeys and arrives at the police station in time to glimpse this scene through the window. "Fūkin to sakana no machi" comes to an end as Masako in tears turns and runs towards the sea.

Told in the first person by Masako, "Fūkin" is a short story divided into ten sections; it tells the story of a girl struggling to grow up in difficult and unusual circumstances. Although there are one or two interpolations by the adult author that tend to remind the reader that this
is a kind of reminiscence, the point of view is primarily that of a young girl. Unlike the mature female protagonist of *Horōki*, who is able to view the world with a cheerfulness and determination derived from the successful integration of childlike and womanly qualities, Masako must still struggle with the conflict between the two. The title of the story provides an insight into the nature of this conflict. The accordion, which represents the pure, bright, and happy realm of childhood, is a symbol of Masako's own small inner world of mother, father, and self, while the fish town, which represents the adult outer world, is a place which seems, on the surface at least, appealing and exciting, yet in its depths lie corruption and misfortune. The dichotomy represented by the accordion and the fish town is nicely maintained throughout the story, providing a well-wrought tension that skillfully portrays the uncertainties and perplexities experienced by Masako as she struggles to move away from the world of childhood and accordion to the world of adults and fish town. In order to see how these two motifs interact throughout the story, enhancing and augmenting the main theme of growing up, it is necessary to look at both accordion and fish town in some detail.

The accordion, introduced in the first lines of the story, wrapped in a white *furoshiki* (wrapping cloth)
and held on the father's lap, seems to be a kind of "child" itself, the white furoshiki adding an impression of purity and innocence. This association of the accordion with childlike qualities is furthered when we learn that it is an old-fashioned accordion worn with a belt at the shoulders and held against the body, much like a child might be held. And indeed, like the accordion with which she is so closely associated, Masako is kept close at her parents' side, guided, protected, and cherished. When Masako's father sets the accordion down beside a tree in the medicine selling scene on the hill at Onomichi, the local children are attracted to it and attempt to play with it, much to Masako's dismay. Although she tries to push them away, the children only laugh and tease her. It seems that Masako, too, like the accordion, is likely to suffer at the hands of the fish town's inhabitants.

After these first scenes, the accordion drops from sight, and Masako becomes more and more involved with the life of the fish town. Later, after Masako has started school, she notices that her father's policeman's uniform has disappeared. Disappointed, she worries that one day the accordion will disappear, too. Although the accordion does not vanish, its purity and charm are certainly marred if not lost altogether in the final episode, where the father is made to
play it in a cruel travesty of its original glory. The accordion and the child's world it represents take a serious beating at the hands of the adult world, and it seems unlikely that they will recover their former innocence. Unable to face the starkness of the situation, Masako runs away towards the sea in a scene that poignantly underlines the feelings of sadness and loss accompanying this, her childhood's end.

The fish town, however, in contrast to the relatively passive and gently beautiful image of the accordion, is a vibrant, exciting, even violent place of colour and contrast. The very first sight of Onomichi is of flags flying, a rousing welcome indeed. In the streets near the station are the many fish vendors with their colourful signs, and a young boy whistling as he pounds up fish bones. Masako is fascinated by the variety of seafood and pesters her mother to but her some octopus. Even though her mother says they cannot afford it, Masako continues to insist, and her mother finally slaps her, causing a nosebleed. The fish town, although full of life and nourishment, seems also to foster elements of violence and injury, the unexpected nosebleed also indicating that Masako's innocent state is likely to become sullied in this strange town.

The violence and sordidness of the fish town is developed
further in the portrayal of the household where Masako and her parents rent a room. Owned by an elderly couple who are burdened with debts they cannot pay, the household is tainted by the misery of poverty and plagued by the demands of unscrupulous money-lenders. Adding to the atmosphere of corruption and decay is the shallow well in the garden which is often polluted by the bodies of neighbourhood cats and dogs which have tumbled in accidentally. Its depths must thus occasionally be probed by means of an old corroded mirror. One night the elderly landlady throws herself into the well in despair over her husband's debts and is rescued by Masako's father. The next morning Masako must use the mirror to fish the old woman's clogs from the well. Although the landlady survives, it is clear that the fish town is a place of hidden dangers and pitfalls, most of which are likely to be connected in some way with the debasing demands and hardships of adult life.

Full of fish and fish sellers as it is, Onomichi in every way is closely allied with the sea. In fact, the fish town seems to be a kind of extension of the sea itself. Thus, although exhibiting aspects of violence and impurity, the fish town is also clearly associated with the positive forces of life. An illustration which underlines this is the scene where Masako and her mother go down to the harbour
at night to relieve themselves. Masako notices that the water, like the fish town, is also full of fish. The moon is out, and as Masako peers through her legs at the scene behind her, she sees reflected upside-down in the water the sea, sky, ship, and the white mound of her own bottom as her urine covers the sea like a mist. Although this view places Masako firmly among the reflected images of the fish town and at the same time evokes the uninhibited natural world of childhood, this glimpse of the fish town as a topsy-turvy sort of place suggests that in Onomichi things may be turned suddenly upside-down. This is in fact what happens at the end of the story. The sea, in this case, is similar to the well mirror, acting as a kind of reflecting device that reveals the hidden hazards and instability of the adult world.

Also in the fish town is the school at the top of the hill. Taken by her father to enroll, Masako is overcome by nervousness and starts to run away, but her father shouts at her to come back. Masako returns, "trembling like a bird rising from the water." As this image suggests, Masako, too, summons up her courage, and struggling to rise above her new world yet at the same time to be a part of it, she enters the school. Masako's desire to take part in the new world of the fish town is seen not only in
her decision to enter school but also in her attraction to the boy in the fish shop. The measure of her new commitment is shown by Masako's reluctance to leave when her parents suggest moving to Osaka. Thus, both positive and negative elements in the fish town help to bring change and new awareness into Masako's life.

Both accordion and fish town are recurring motifs that help to underscore the conflict felt by the young protagonist as she struggles to come to terms with adult life. Thus, the accordion represents the pure and cheerful world of childhood, while the fish town, on the other hand, has two faces: one, smiling and alluring; the other, treacherous and squalid. Sometimes one of these faces may conceal the other, as in the case of the attractive jars of make-up which turn out to contain an adulterated product. The tension between these two spheres, the outer world of the adult (fish town) and the inner world of the child (accordion), is similar to that evinced in Horoki between the inner world of artistic struggle and the outer world of struggle for survival; yet in "Fūkin" this tension is not brought to a harmonious resolution as is the case in Horoki. Instead, the story closes on a note of sorrow and suffering as Masako witnesses her parents' humiliation at the hands of the police. Nevertheless, the way is made clear for the protagonist to
realize a new maturity, painful though it may be. As she turns away from her parents in the final lines of the story and runs towards the sea and the fish town, it is clear that she has made her choice.

Although "Fūkin" follows a straightforward development in terms of both time and space, the narrative is constructed in a manner that further delineates the inexorable progression from the world of childhood to the world of the adult. Sections one to five, for example, cover the first day and night of the family's arrival in Onomichi. Time here moves at a snail's pace as the sights and sounds of the fish town and the family's experiences merge into an endless flow that recalls the timelessness of childhood. Sections six to ten, however, cover a time period of roughly three months as the season changes from spring to summer. Here, only certain events are highlighted, as the fish town reveals itself more fully, and the childhood idyll is caught up in new growth and change. Each of these last five sections bring Masako into contact with events that seem to represent many of life's major transitions -- section six: old age (the story of the old destitute couple); section seven: death (the attempted suicide of the old woman); section eight: education (the school on the hill); section nine: first love (the boy in the fish shop); section ten:
loss of youthful innocence (the scene at the police station). Thus, in these last sections Masako becomes more and more enmeshed in the drama of adult life, as she encounters in fairly rapid succession various incidents which highlight the hardships but also the pleasures of the adult world.

Within the above arrangement of the story's ten sections are other elements which further support and enhance the narrative structure. For example, the mother's slap at the beginning of the story contrasts markedly with the police beating in the final section. A childhood remonstrance and its unexpected effect seem to pale beside the gratuitous violence of the wider world. The hill where Masako's father gathers his first crowd and where Masako and the local children sport with the accordion in section three is another such element. Contrasted with the gloomy hill where Masako must go to school in section eight, the hill of accordion and children seems a joyful place indeed. These two hills, like the slap and the beating, further accentuate the movement from simplicity to complexity, from child to adult that characterizes the overall narrative framework.

There are other images, however, which, although aligned with the above narrative progression, produce a slightly different effect. That is, instead of emphasizing the hardship and suffering of the fish town world, pleasure and
beauty are brought to the fore, a fact which helps to bring out the positive aspects of the fish town in contrast to its darker side. Connected primarily with food and with gustatory sensation, these images (similar to Horōki) are closely related to the peddler family's outward struggle for survival and at the same time (unlike Horōki) reveal much about the young protagonist's inner development. In "Fūkin" food plays an important part from the very first lines of the story, where jolting along on the train, Masako is given a banana to eat by her mother. This is followed soon after in Onomichi by a piece of tempura, which Masako buys and shares with her mother. Masako licks the grease from her hands as she follows her mother up the hill. The giving of food by the mother followed by Masako's purchase of the tempura and subsequent sharing indicate Masako's in-between state; she is neither totally child nor totally adult. Yet, as she absently licks the grease off her hands, the reader begins to suspect that Masako is in many ways still a child, an impression which is confirmed in the ensuing scene at the octopus seller's stall. Although Masako is not allowed to have the octopus, her parents do their best to make it up to her. Later that evening they provide her with a dish of noodles that contains special additions of bean curd that theirs do not. Masako sucks
up the last of her noodles "as if they were baby's milk," her behaviour continuing to be very much that of the greedy child.

Like the young protagonist of 和解, Masako, too, is always hungry. Yet this hunger seems to stem more from an adolescent growing spurt than from any kind of starvation. Her father, aware that Masako is just reaching her full height, tells her that she can have all the white rice she wants to eat. He uses the word 純白 白かまんま, a word that denotes a particularly delicious and excellent grade of rice and therefore emphasizes not only Masako's state of childish dependence on such parental treats but also her father's eager indulgence. Once Masako and her parents settle down in the fish town, however, food ceases to be treated in such babyish terms, and although Masako still depends on her parents for sustenance, she is curious about other new and strange foodstuffs, such as the piece of dried seaweed the elderly landlady uses in her fortune-telling. During the rescue of the old woman from the well, Masako takes the opportunity to pop one of these into her mouth to see how it tastes. The black pepper in it bites her tongue, a sharp reminder of the attractive yet acrimonious nature of the fish town. Masako soon acquires a taste for her new environment, and near the end of the
story, she goes to visit the boy in the fish shop. After buying *chinugo*, Masako engages in a mild flirtation with the boy and declares that she likes all kinds of fish. Here the aspect of change associated with the fish town and its inhabitants is seen in a bright and happy light. Even the fish that Masako buys is "glowing," and in this scene which brings section nine to a close, Masako declares in no uncertain terms her preference for the fish town and its attractive promise of new life and love.

In the last section, food becomes associated entirely with adults, in particular with Masako's father. When Masako's mother buys some cheap, suspicious-looking meat from a local peddler woman who claims she is selling beef, Masako's father suspects it is dog meat and eats some to prove his suspicions. This spurious beef sold by a peddler woman again reminds us of the corruption and impurity to be found in the adult world of the fish town and at the same time prepares the way for the appearance of the adulterated cosmetics sold by Masako's father at the end of the story. Except for this final section, then, images of food and eating in "Fukin" emphasize primarily the bright, interesting, and pleasurable aspects of Masako's new life in Onomichi. The fact that food in the final section of the story is no longer associated with Masako but with her father emphasizes
the predominance of the adult world, which is firmly established in the last scene at the police station, Masako becoming a mere observer of her father's disgrace. Masako's direct involvement in the bright and cheerful fish shop scene of the preceding section, however, is also important, indicating that growth and change for Masako have been essentially enlivening and stimulating, and thus the events at the end of the story, while sudden and upsetting, are not likely to be ultimately destructive but will no doubt bring in their wake a new, if initially painful, spirit of independence.

In her 1945 postscript to "Fūkin to sakana no machi" and elsewhere in her writings, the author refers to this, her first successful shōsetsu, as an "adult fairytale." Indeed, although there are no supernatural manifestations or fantastic elements that might alienate an adult reader, a bright, enchanting atmosphere pervades the entire work, reminding us at times and in certain respects of the dōwa tale. Thus, while the story is presented in a straightforward, realistic manner, various elements (particularly title, characterization, and setting) tend to emphasize the unusual and extraordinary and at times seem to evoke other narrative realms. For example, the peddler family with their outlandish musical instrument and odd concoctions that
cure all ills easily remind the reader of characters from some old nursery tale. Like beggars come to town, Masako and her mother trail along after the father, who easily gathers crowds of children and other onlookers with his peculiar brand of music and chatter, his own figure suggesting a kind of modern-day Pied Piper. Although there are no poems in "Fūkin," there is the father's peddler song that adds to his image as a folk or fairytale figure. Selling the ersatz cosmetics, he sings:

Use one jar, light pink your skin will glow,
Use two jars, for skin as white as snow,
Everyone, come buy from me,
If you don't, a charcoal ball your face will be.14

Here, with a subtle irony, the adulterated cosmetics are viewed as desirable items that have the ability to provide freshness and purity, whereas in reality they are no better than the black charcoal ball the song warns against. This kind of reversal in which the fresh and beautiful figure or object conceals a harmful or hideous interior, is also a familiar feature of the folk or fairytale.

Not only is the family and their eccentric life-style portrayed in a way that stresses elements of the folktale, the fish town, too, seems a strange mixture of the odd and the ordinary. Peopled by an elderly luckless fortune-teller and her hapless husband, curious as well as spiteful
children, a handsome fisher boy, and a brutal police officer, the fish town seems inhabited by persons who might have stepped from the pages of a rural folktale. Although not all are malevolent, all are involved in various occurrences that bring change and new awareness to the life of the young protagonist. Thus, the fish town appears as a kind of fairytale land, seemingly peaceful and pleasant on the surface, but harbouring a host of unusual and violent events that continually challenge the protagonist and her parents.

By portraying the peddler family and the fish town in a manner which utilizes dōwa elements, the author is able to convey not only a sense of the young protagonist's simplicity, but also a sense of her brightness and charm. Thus, Masako appears not merely as an unfortunate child of the lowest social order but also as a cheerful peddler girl, who like many a fairytale heroine of similar background, is forced to struggle with the hardships and mysteries of life armed only with her innocence and engaging naiveté. Like a stranger in a strange land, Masako must struggle to come to terms with herself, her odd but loving parents, and the peculiar fish town in which she finds herself. The dōwa elements not only impart a sense of the strangeness of the fish town but also, by extension, of the world of adults with which
Masako must deal. More importantly, however, the associations with folk and fairytale serve both to beautify and poeticize Masako's experiences, creating a realm in which the wanderings of poor peddlers are given a kind of magical veneer, in which an ordinary fishing town and its impoverished inhabitants acquire unexpected dimensions, and in which the young protagonist's struggle for maturity and independence is imbued with a bright sheen of innocent hopefulness that, in the end, tends to mitigate most effectively the overlying pall of darkness and despair.

In order to highlight further the significance of "Fūkin to sakana no machi," an analysis of "Seihin no sho," the second story selected for consideration in this chapter, will now be introduced. Thereafter, an assessment of the importance of these two stories will be presented, thereby completing the evaluation of Hayashi's work in this second period.

"Seihin no sho"

In contrast to "Fūkin to sakana no machi" which reads like a kind of introduction to Hōrōki, "Seihin no sho" could almost serve as a sequel to Hayashi's diary tale. Based on the author's early married life with her third
husband who appears here under the name Komatsu Yoichi, "Seihin no sho" also deals briefly with the unpleasant years spent with the second husband. This is of course the Nomura figure of Horōki, disguised here as Uotani Ichitarō. Although "Seihin no sho," like "Fūkin to sakana no machi," does not deal with the author's struggle as an artist, it does concern itself with the author's personal affairs, in particular, her relationship with her third husband and her attempt to make this relationship a success. Seen by some critics as one of Hayashi's most representative works, "Seihin no sho" deals in depth with an area heretofore treated only fragmentarily in Horōki and hardly at all in "Fūkin to sakana no machi": close relationships between men and women. While Horōki portrays such relationships as primarily unhappy and unsatisfying, "Seihin no sho" takes an entirely different view.

A short story in twelve sections, "Seihin no sho" is told in the first person by the female narrator, Kanayo. Although this female protagonist with her poverty-stricken parents in Kyushu and her difficult second marriage is easily identifiable with the Fumiko figure of Horōki, the protagonist of "Seihin no sho" is no longer a wanderer. Deeply involved with marriage and husband, she has turned her attentions toward settled domestic existence and seems
to have set wandering aside. The story recounts Kanayo's unfortunate relationship with Uotani and then proceeds to describe her present life with Yoichi, her third husband, as they move into a small bungalow on the grounds of a large and dilapidated estate in the middle of Tokyo. Surrounded by azalea bushes, pomegranate trees, and cedars, the house is part of an unexpectedly luxurious pastoral setting. Here, Yoichi, a Western-style painter, is able to work, and the protagonist of the story struggles to be of help to him in every possible way, as the two gradually learn how to live together. Dogged at every step by extreme poverty and hunger, however, their path is not easy. Not only must the couple face the hardships of a destitute existence, they must also cope with a raid from the Thought Police, the loss of Yoichi's job, constant requests by Kanayo's parents in Kyushu for money as well as Yoichi's eventual departure to serve a short term in the military. Nevertheless, such experiences only serve to draw the two closer together, and as "Seihin no sho" comes to an end, we find Kanayo eagerly awaiting Yoichi's return, which will coincide with the appearance of tomatoes on the vine in their garden. This event vividly underlines the beauty and fruitfulness of their maturing relationship.
The depiction of a satisfying and mutually beneficial male-female relationship is rare in Hayashi's works and thus the success of Yoichi and Kanayo in this regard sets this work apart from many of her others and at the same time offers some insight into the preoccupation with fulfillment in love that characterizes much of Hayashi's later writings. Similar to the *dōwa*-like quality of "Fūkin to sakana no machi," "Seihin no sho," too, seems to incorporate something of the world of folk and fairytale in its theme of the search for love. As one study of folktales points out:

> The marital theme occupies a prominent place in fairytales: it consists of the search for a marital partner, the overcoming of obstacles in the course of the search, the ritual and marital tests...and the happy marriage to a princess or prince. 17

Although the protagonists of "Seihin no sho" do not have to undergo a difficult courtship, they do proceed through a series of crises and events which is reminiscent of the folk or fairytale format and which leads, in the end, to an ideal state of marital bliss. Concerned not only with struggles that find satisfaction through artistic and personal growth and achievement, as in *Horoki* and "Fūkin," Hayashi now begins to lay stress on the quest for fulfillment in love. In fact, for Hayashi, such accomplishment can
mean the realization of beauty and perfection in this life. However, few Hayashi heroines attain such a state, and of those who do, fewer still manage to make it last. Nevertheless, the unique narrator figure of "Seihin no sho" does both. "Seihin no sho" is representative, then, in that it depicts in detail the growth and maturation of a close adult relationship and yet unusual and atypical in that it portrays this relationship as happy and successful. After "Seihin no sho," Hayashi's works depicting relationships between men and women exhibit decidedly unhappy outcomes.

The title of this story, as in the case of "Fūkin to sakana no machi," provides an important key to interpretation, its few words encompassing certain of the story's essential features. Of most significance is the word seihin, translated usually as "honourable (or honest) poverty." The first character of the compound, sei, actually means clean, clear, pure as well as noble and thus denotes that not only is the state of poverty in which Yoichi and his wife live "honourable" or noble, it is also pure and undefiled; it is, in a very particular and traditional Japanese sense, beautiful. The connection of purity and beauty with the struggles of poverty both ennobles the couple's battle with adversity and also suggests that their struggle has aesthetic value in its own right. Consequently,
this struggle is worthwhile setting down in artistic form, in this case, as a "record" or sho 番. In order to see how the author develops this motif of seihin or "pure and beautiful poverty," it is necessary to look at the story in closer detail.

The first sections of the story deal with matters that are far from being pure or beautiful. In section one, for example, the protagonist recalls briefly her life with three different men over the past four years, a situation her own mother finds unlucky and similar to her own misfortune with men. We learn, too, that the protagonist's third husband, Yoichi, is a fellow who is in every way opposite to her own character, being an entirely ordinary and matter-of-fact sort of person. Describing the grounds of their new house, for example, Kanayo exaggerates when she tells her friends: "It's like an old mansion with thousands of azaleas growing around it." But her husband says: "It's really on the overgrown site of some old mansion; it has only about two hundred azalea bushes and they're a poor quality azalea at that." At this point, we are not yet certain whether the protagonist finds Yoichi's artless adherence to mundane fact entirely desirable. Section two is a flashback recounting the two-year relationship with the violent Uotani, his mistreatment of Kanayo, their separation, and her eventual
meeting with Yoichi at a New Year's celebration. Throughout these first two sections the emphasis is on misery and misfortune, the one bright spot being the brief dialogue description of the azalea-surrounded house by Yoichi and the protagonist. As the relationship with Uotani comes to an end, Kanayo decides she must "wash her hands," not only of him but of her work as a waitress as well. Thus we see that her struggle against unfortunate circumstances is also a struggle against the degradation and debasement caused by such circumstances. The meeting of Yoichi at the New Year therefore betokens brightness and hope for new beginnings, suggesting that the protagonist may now be able to cleanse herself of the sordid past.

This preoccupation with an impure or unclean past and the need to rid oneself of it is developed throughout the next several sections (three to seven), where Kanayo and Yoichi move from their old rooms and settle into the large yet dilapidated bungalow. Yoichi is a calm and practical fellow who talks openly with Kanayo about her relationship with Uotani, a fact which helps restore Kanayo to a sense of youthfulness and freshness. Yet she remains uneasy, unsure of how to treat this frank and open fellow who behaves towards her with such honesty. In section four, asked what she intends to do with the ceramic jar that holds
her savings from her cafe days, Kanayo hesitates to reply, not yet ready to break it open. Thus, she and Yoichi must carry this heavy pot along with their other possessions to their new home. In the Japanese text, "ceramic jar" is *jigokutsubo* (hell jar), a secreted cache of spare change. *Jigoku* also connotes a house of prostitution and thus in this context suggests the protagonist's connection with the *mizu shōbai* world. The use of this word underscores still further the undesirable nature of the past from which the protagonist wishes to disassociate herself.

The past continues to plague the protagonist throughout sections five, six, and seven, as the couple settle into their new life together. Appalled at the lack of electricity as well as the overall condition of the house, Kanayo tells Yoichi they are stupid to have taken such a place and for such a steep rent (the rent is more than double their previous rental fee). Yet Yoichi seems relatively unconcerned, and eager to get started with his painting, he tells Kanayo he is a "romantic."²² She worries that he may leave her and wonders if he thinks she would prefer her old life of pawnshops and unpaid bills to that of life with a struggling artist. By section seven, their financial situation has worsened considerably, and Yoichi, romantic or not, lies down dizzy with hunger. In desperation Kanayo chips away at
the ceramic jar and manages to break it, extracting enough money to buy rice and vegetables for their supper. She slips out without telling Yoichi, who chides her on her return for not telling him what she intended to do. "Poor people cannot afford to be vague about things. Just tell me straight," he says. He tells her he is planning to look for a painting job at an exhibition in Ueno the next day. Washing the rice, Kanayo weeps silently, stung by Yoichi's criticism. Yet from this point on, she ceases to be uneasy in her relationship with Yoichi. Like the ceramic jar, the hold of the past has been broken, and her tears, very much like the water that rinses the rice, seem to wash away all impurities.

Thus, by the end of section seven, the couple are firmly established not only in their new residence but also in their new relationship, a state of affairs nicely anticipated by the quotation from Bashō that opens this section of the story:

> The mountain is still and fosters character;
> water moves and is in sympathy with emotion.
> Between stillness and motion is the person who has a dwelling place. 24

Here an aesthetic dimension is added to the couple's new life together as their relationship is viewed in more poetic terms. The mountain reminds us of Yoichi and his simple, steady
nature, while the ever-restless water recalls the protagonist and her volatile personality. The broken-down cottage that is their dwelling place unites these two opposite yet essentially complementary figures who now begin to live as one, sharing together the joys and sorrows of the "honourable poverty."

In section eight, Yoichi gives up his own painting for the job in Ueno. The prints he has hung on the walls of the house begin to fade in the summer sun, mute evidence of his temporary sacrifice. Like his wife, Yoichi, too, is prepared to relinquish something of the past in order to sustain the present. To pass the time while Yoichi is gone, Kanayo sits alone and hungry in the garden, holding a couple of coins and listening to the din of the cicada. Dreaming of food, she puts the two coins up to her ears and chinks them together, a sound the author places in apposition to the sound of the cicada. In the chink of the two coins, Hayashi skillfully depicts the "sound" of hunger and poverty that cries out with a voice at once as penetrating and as eloquent as that of the cicada. The juxtaposition of this seasonal image of traditional Japanese poetics with images of poverty and destitution immediately elevates the protagonist's experience into an aesthetic one, implying that the couple's struggle is now suffused with a purity and
beauty all its own.

The sound of the cicada, however, is soon drowned out by another sound, that of the kerosene stove the local junk dealer brings around. So loud it sounds like an airplane, this noisy stove even brings the neighbour's child running to investigate. The roaring stove, which soon becomes Kanayo's constant companion during Yoichi's absences, seems to signify the dynamism that underlines Kanayo's new-found domestic commitment and at the same time in its association with cooking and with food appears as a potentially powerful weapon in the never-ending battle against hunger and poverty.

In the next three sections the couple's relationship is put to the test by various events, and in each case they hold together, reaffirming the strength and purity of their love. Section nine, for example, describes the unexpected intrusion of the Thought Police who search the premises and attempt to arrest Yoichi; however, it turns out to be a case of mistaken identity, and the police have no choice but to leave empty-handed. Yoichi immediately tells Kanayo to scatter salt about the house in a brief rite of purification. Told there is no salt, he replies, even kerosene or earth will do, thereby emphasizing the importance of the bungalow as a place protective of the domestic sphere and thus unsullied by the coarseness of the outer world. In section ten
Yoichi quits his job after suffering insults and the abuse of another worker. From his two-weeks wages, Kanayo is able to buy kerosene, and as the stove roars again, the two go out to the garden to bathe together at the well, an activity which further reinforces their new bonds of intimacy and mutual cooperation, as together they wash away the taint of adversity. This sense of harmony continues as they discuss Yoichi's departure in a few days for military service. Yoichi tells his wife he will leave her all the money except for the five yen he needs for travel expenses. As Yoichi washes, he splashes water on the azalea leaves which are now withered. Implied but unstated is the thought that perhaps their love, too, like the beautiful azaleas, will now wither and die, and the protagonist feels a sharp sense of unease at being left alone. Thoughts of her mother and father fill her mind, and she thinks of sending money to them in Kyushu. She never finds the opportunity to ask Yoichi about this, and section ten closes on a note of melancholy, as Yoichi goes about whistling a lonely, autumnal tune. In the next to last section Yoichi and Kanayo take leave of each other at the train station, each holding back their tears.

In the last section, Kanayo lives alone in the bungalow, listening to the noise of the stove, sipping tea, and reading
Yoichi's letters. Soon the tomatoes begin to bear fruit, and Kanayo knows that Yoichi will soon be home. The protagonist, who opened "Seihin no sho" with the statement: "For a long time I've cherished the idea of living alone," now declares that to be alone and without Yoichi's love is akin to perversity, and as the story draws to a close, she remains calmly at home, Yoichi's letters piling up beside her, humble testaments to a rare and wonderful happiness:

At autumn's onset
cut reeds and susuki grass I gather,
overwhelmed by longing
these autumn grasses
I send to you. 27

In lines which conclude "Seihin no sho," Yoichi sends this poem to Kanayo, poeticizing not only his loneliness but his commitment to his wife as well.

In "Seihin no sho," then, the ruinous hardships of life are held in check by the couple's mutual devotion. The struggle to survive becomes a struggle to survive together, a shared commitment to life that brings transcendence of poverty and hardship. While the first half of the story (sections one to six) depicts the protagonist's preoccupation with her past, and in particular her anxiety that degradation and unhappiness from this past might somehow mar her new
relationship, the last part of the story (sections seven to twelve) shows how she manages to free herself of such concerns and in partnership with her husband begin to live a life of seihin, that is, a life of poverty purified and made beautiful by their mutual love.

Here, as in Horoki and similar to "Fūkin to sakana no machi," the author associates such aesthetic and emotional satisfaction with an inner world circumscribed, in this case, spatially, by the dilapidated bungalow and its flower-filled grounds, and temporally by the developing relationship between Yoichi and Kanayo. This inner realm, idyllic and ideal, is in sharp contrast to the outer world, which intrudes in various forms, disturbing the lovers' tranquillity with its poverty, violence, and peremptory demands. Yet without such hardships, little growth or change would take place, and similar to Horoki and "Fūkin to sakana no machi," "Seihin no sho" emphasizes the struggle with hardship that leads to personal fulfillment. Unlike the earlier works, however, "Seihin no sho" indicates that such fulfillment is not always attainable by the individual self but is also dependent upon and closely determined by others. The even-tempered and considerate figure of Yoichi is of particular note in this case, being a standard against which all other Hayashi male characters may be measured. Due largely to
the balance and equanimity of this male figure, the female protagonist is able to enter into and sustain a stable love relationship.

Thus, "Seihin no sho" chronicles the gradual growth and development of a marriage in its earliest phases. Although the time span is not long (from early to late summer), the changes experienced by the couple are profound and at the same time are affirmative of the struggle for a true and pure love. The passage of time is similar in some respects to that of "Fūkin to sakana no machi." For example, in the first half of the story (sections one to six), time moves fairly slowly, as the protagonist depicts her past married life and then describes settling into the new house with her third husband, Yoichi. In the last half of the story (sections seven to twelve), time moves more quickly and covers two to three months, as events which promote change begin to occur fairly rapidly. As time passes, Kanayo breaks free of the past, as she gradually acquires confidence in the present, a process which implies a movement away from a state of corruption and squalor towards that of purity and beauty. This narrative progression is further reinforced by the use of various images which underscore Kanayo's changing circumstances. For example, the story opens with Kanayo perusing a letter from her mother and ends with her
sitting beside a pile of letters from Yoichi. The mother's letter, which deplores her daughter's bad luck with men, provides a telling contrast with the letters from Yoichi, which eloquently attest to this husband's love and concern. The ceramic jar from Kanayo's cafe days is another image which predominates at the beginning of the story only to be replaced by the roaring stove as a central object of focus in the last half of the story, a replacement which further underlines the elevation of the present over the past, the pure over the impure.

Like a cornucopia, the ceramic jar provides money for food when the couple is completely destitute. Yet its holdings are the result of a previous squalid existence which will not be resumed, and like the past memories of which it partakes, the jar comes to lie broken and forgotten. The stove, on the other hand, once supplied with fuel, roars into life like an airplane, its presence overpowering. The stove belongs completely to the present, signifying, through its association with the airplane imagery, not only the vitality of this perfect marriage but also the sublimity of a relationship that seems to soar beyond ordinary bounds to ideal and utopian heights.

Inspired by Alexander Pushkin's poem-novel *Eugene Onegin*, Hayashi thought of emulating this work she so much admired
when she wrote "Seihin no sho." Although the two works have little in common in terms of form and content, it seems likely that Hayashi was attracted both by the exchange of love letters in the Russian novel as well as by the fact that Pushkin's novel was in poetic form. Still enamoured of poetry and the poetic novel herself, Hayashi thus set out to write "Seihin no sho," a work which renders in prose the poetic sentiments and feelings of a woman in her married life. The style is reminiscent of Horōki, yet much subdued. Only one poem in the Horōki vein appears, a short piece at the beginning of section two that protests the beatings the protagonist received from her brutal second husband. With the exception of this poem, the Bashō quotation, and the poem at the end, the story proceeds uninterrupted by poetic interpolation. These three poetic selections are important, however, in that they mark the lyrical peaks of the story, that is, the poem about being beaten: the protagonist's squalid and unhappy past; the Bashō quotation: the protagonist's present happy marriage; and the final poem: the narrator alone, longingly awaiting Yoichi's return; she is reassured of his love. As a lyrical prose work, "Seihin no sho" has much in common with Horōki, and yet at the same time by virtue of its emphasis on settled domestic life and the tranquil nature of the relationship between husband and
wife, this story bridges the gap between Horoki, Horoki-type pieces, and later straight prose works which centre on domestic themes, such as Inazuma, which will be discussed in the next chapter.

Thus, while "Fūkin to sakana no machi" and "Seihin no sho" both maintain links with Horoki, the work that brought Hayashi her first success, they also constitute experiments in new directions by the author. In spite of the fact that both stories deal with very different matters and reach very different conclusions, both exhibit some striking similarities. Beyond the fact that both stories are based on autobiographical events related to the Horoki story, they are also remarkably alike in terms of overall narrative structure. Each story follows a similar narrative progression, that is, the first half of the story in which time moves fairly slowly contrasts with the final half of the story where time speeds up and events occur much more rapidly. Both stories are also divided into numbered sections within which the various episodes take place. Each section is fairly short and tends to deal with only one event, a feature that is certainly reminiscent of the diary entry. Thus, while the author makes use of the familiar diary-entry-like format as a means of building up her narrative, she also experiments with a slow-fast narrative tempo which seems to lend itself
very well to her particular requirements at this stage in her career. For example, the slowly moving first sections portray the deepest thoughts and feelings of the character narrating the story, thereby establishing a certain mood and setting the tone of the story. In these sections, outside events tend to be minimal and, when they occur, are either closely related to the narrator's self, as in "Fūkin to sakana no machi," or viewed at secondhand through memory or flashback, as is the case in "Seihin no sho." In these first sections, a lyrical note prevails, while in the more quickly moving final sections, narrative is emphasized as sudden events and happenings burst on the scene, and the plot is forwarded rapidly. This type of narrative pacing allows the author to utilize her lyrical proclivities and at the same time satisfy the demands of narrative writing, a matter she manages both skillfully and effectively in both stories.

Just as these works exhibit developing narrative techniques, so do they also offer a fresh insight into the evolution of Hayashi's treatment of the element of struggle. While the struggle for survival, that is, the battle with the outer forces of life, is a consistent feature in all of Hayashi's works, the inner struggle of the diverse protagonists varies. Thus, in Hōrōki we find the Fumiko figure passionately committed to art and prepared to fight against
all odds if she can but attain her inmost desires. In "Fūkin to sakana no machi," however, the young Masako's inner struggle centres upon the attainment of maturity and acceptance in the wider world, while in "Seihin no sho" the protagonist endeavours to realize her deepest desires through the purity and beauty of true love. These three types of inner struggle -- the struggle for art and beauty (Horoki), the struggle for maturity ("Fūkin to sakana no machi"), and the struggle for ideal love ("Seihin no sho") -- developed in these early works of Hayashi's first and second periods are to appear as essential thematic features in all of Hayashi's subsequent work. These inner struggles, associated as they tend to be with the emotional and aesthetic sensibilities of the protagonist, are essentially poetic battles that are waged alongside the more mundane struggle for existence. Through the portrayal of these inner struggles, Hayashi maintains links with her poetic past; and thus although she continues to depict the hardships of life, she also manages to persist in celebrating these struggles in poetic ways, thereby reaffirming not only life's beauty and value but also her own deepest artistic desires.
In the years immediately following her return from Europe, Hayashi's early wanderings came slowly to an end. Henceforth, she embarked upon a more or less settled existence, becoming increasingly involved in the Japanese literary world. Her writings, too, during this period exhibit a marked shift away from themes of wandering to themes of a domestic nature, as we shall see in Inazuma (Lightning, 1936), the major work to be discussed in this chapter. Consequently, "Seihin no sho," with its emphasis on everyday married life, seems to presage such domestic novellas which Hayashi began to write during this third period. At the same time as Hayashi's preference for writing poetic autobiographical-style fiction began to wane, more and more of her writings start to exhibit an objective, third person format. Thus, the transition from poetry to prose in Hayashi's writings seems to have been a fairly gradual process, involving a movement from poetry itself towards the combination of prose and poetry in Hōrōki to the poetic prose of "Fūkin to sakana no machi" and "Seihin no sho" and culminating finally in the third person
narratives that characterize Hayashi's middle and late periods.

A major factor in Hayashi's gradual evolution from poet to prose writer is without doubt directly related to the author's own overwhelming desire to become a "novelist," that is, a writer of objective or non-autobiographical prose fiction. Although poetry was and always would remain her first literary love, Hayashi also had a great admiration for the writers of the naturalist (shizenshugi 自然主義) school of literature, in particular Tokuda Shûsei (1871-1943) whose objective novels (kyakkanteki shôsetsu 客観的小説) of the late Meiji period provide a distinct contrast to the more amorphous, lyrical shi-shôsetsu 私小説 (I-novel) format favoured by the writers of the subsequent Taishô period. Enamoured of Shûsei's literary style and subject matter based on domestic themes, Hayashi struggled to emulate his work. Her short story "Kaki" (牡蠣, Oyster, 1935), for example, praised by critics as a fine example of shizenshugi writing, is also held up as a work clearly reminiscent of the style of Tokuda Shûsei. Thus, although Hayashi's poetic autobiographical fiction had brought her great success and acclaim, she set herself yet another goal, that of striving ever harder to write the kind of objective fiction she so much admired and which to a great extent
seemed incompatible with much of her early work. Hayashi's shift to objective prose was accompanied not only by a new emphasis on settled domestic themes but also by an accentuation of the more prosaic events, situations, and characters of ordinary everyday life. Eschewing the bohemian and the eccentric, Hayashi turned her writer's eye upon the mundane, and with the shizenshugi writers of the past as her guide, she boldly embarked upon a new literary undertaking.

Yet no matter how hard she worked at her writing and no matter how great her success, Hayashi was never able to feel fully confident of her position as one of the leading women writers of the day. Although she continued her association with her chief publisher, Kaizôsha, throughout the 1930's and remained their most prized and best published author, Hayashi continually behaved as if she were involved in a fierce struggle for literary survival. Actively discouraging younger women writers she considered competitors, Hayashi went so far as to hinder their publication by Kaizôsha in every possible way. Needless to say, this unnecessarily competitive attitude alienated most writers her junior and at the same time made Hayashi an object of criticism by women writers in general. Hayashi did not extend this literary aggression towards male writers. Probably due in
part to the fact that in Japan the work of male and female authors is seldom compared and "tends to be judged separately," Hayashi's relationships with such novelists as Kawabata Yasunari remained cordial.

Citing Hayashi's difficult early life as well as her compulsive, energetic nature, Itagaki sees Hayashi's competitive behaviour as a natural outgrowth of her early struggles. Whatever the reasons behind her actions, however, Hayashi, fearful of losing her success, seems to have lost the trust and respect of many of her female colleagues fairly early in her literary career, and due to her intense rivalry, she fostered an attitude which was to gain her much opprobrium throughout the rest of her life. Thus, Hayashi's struggle for artistic success was to be never-ending, and the embattled Fumiko figure of ᴴᵒʳᵒᵏⁱ would continue to remain Hayashi's most cherished literary persona throughout her entire life and career.

Hayashi's combative energies were to find further expression during this third period, primarily in the journeys she was to make abroad as a journalist for various newspapers. Virtually all of these travels were connected with the Japanese war effort, which by the late 1930's was beginning to escalate. After the fall of Nanking in December 1937, Hayashi was sent for two months to Shanghai
and Nanking as a special correspondent for the *Mainichi* newspaper, and in September 1938 she again returned to China as a member of the Pen Brigade. Once back in China, Hayashi was not content to wait for assignment, but instead went off on her own in search of news from the front. Joining up with an advancing battalion, she secured a ride on an *Asahi* newspaper company truck and reached Hankow on 22 November, the first newspaper reporter to arrive. Although censured by the Pen Brigade for her unauthorized actions, Hayashi remained undaunted. Returning to Japan in December, Hayashi spent the next year travelling throughout the country lecturing as well as publishing numerous journalistic pieces on her war experiences. Although not particularly outstanding as works of literature, Hayashi's writings on the war in China are memorable primarily for their depiction of the ordinary Japanese soldier caught up in the ordeals of war in a strange land.

In 1940 Hayashi visited Korea on a lecture tour and in 1941 she paid a visit to Manchuria with a group of *Asahi* newspaper reporters. Although restrictive war measures were then in effect in Japan, Hayashi, perhaps by dint of her own considerable popularity, still managed to publish three new novels throughout this year and the next (1941-1942). Nevertheless, by the end of 1941, most of her works, like those of other authors, had been prohibited from further publication. In spite of such restrictions, Hayashi remained
active for a time in journalism and from October 1942 until May 1943 travelled throughout Southeast Asia, the member of a Pen Club news team. Her experiences here were later to provide the inspiration for a number of stories and novels as well as the basis for one of her finest works, *Ukigumo*, which will be discussed in Chapter Four.

Although impulsive and inept in her dealings with colleagues and fellow journalists, Hayashi seemed to have erred little in terms of her own work. With the appearance of *Nakimushi kozō* (The Crybaby) which was serialized in the Tokyo *Asahi* newspaper from October to November 1934, Hayashi demonstrated her ability to move in new directions while at the same time maintaining links with the past. A medium-length novella in the third person, *Nakimushi kozō* tells the story of a young boy whose widowed mother pawns him off on relatives so as not to spoil her chance at a second marriage. One of Hayashi's most acclaimed works, *Nakimushi kozō* continued to make use of *dōwa*-like elements in this poignant story of betrayed affection, which like "Fūkin to sakana no machi," centres around a child's struggle with the adult world. Of particular regard in this work are the female characters, the mother and her three sisters, who, much like Fumiko in *Hōrōki*, find little satisfaction in their relationships with men. Of the four sisters, one has never married, and although steadily advancing
beyond marriageable age, she has no intention of sharing her life with either husband or lover. She finds her sisters' marital affairs particularly distasteful:

Considering the circumstances of Teiko's and Hiroko's household, she [Sugako, the unmarried sister] felt as if there was no need to rush into marriage, and anyway, marriage didn't seem to give satisfactory answers. As for the strange arithmetic of relationships between men and women, Sugako felt in danger only from the piling up of the years. 9

Here, for the first time in Hayashi's work, we find a female character who is not especially eager to find love nor enter into marriage and who, defying convention, prefers to lead a solitary life. This type of female figure was to attain further significance in Inazuma as well as in several other works written throughout the 1935-1942 period, reaching its most accomplished expression in "Bangiku", Hayashi's prize-winning story of the fourth period.

After Nakimushi kōzō Hayashi moves well beyond her lyrical roots and enters a new stage of artistic development. Concentrating almost exclusively upon the domestic arena, Hayashi examines in exacting detail relationships between men and women, especially those of husband and wife. In "Kaki" Hayashi sets the tenor of many of these third-period pieces. Refreshingly, she writes from a male point of view,
recounting the hardships of a young man injured in a fall in a shipyard. Forced to eke out his living doing piece-work for a bag and pouch manufacturer in Tokyo, the young man's life seems unlikely to improve. He meets the lively Tama, a maid at a nearby inn; the two fall in love and are married. The grinding poverty of their lives as well as the young man's growing mental instability due to his fall conspire against them, and Tama eventually deserts her husband for a well-paying waitress job. The young pouch-maker, left on his own, rapidly disintegrates into a mental and nervous wreck. The pathetic vulnerability of the pouchmaker is subtly underlined by the title "Kaki," which denotes the soft, flaccid nature of a defenseless creature suddenly exposed to the harshness of life's realities. The vivacious figure of Tama stands in marked contrast to that of her husband. The pearl to which her name alludes seems to represent the positive and vital forces of human existence, which possess a kind of adamantine strength that both sustains and beautifies the human struggle. Nevertheless, unlike earlier works but similar to Inazuma and other third-period writings, both "Kaki" and Nakimushi kozō depict the inner struggle for love and affection as demonstrably weakened and debilitated by the outward struggle for survival. At the same time such strong-willed female figures as Tama in
"Kaki" and Sugako in Nakimushi kōzō are proto-typical of Inazuma's rebellious protagonist, Kiyoko.

Serialized in Bungei-shunju from January to September 1936, Inazuma was the next major success to follow "Kaki."
The story of three sisters and their complex relationships with husbands, mother, brother, and each other, Inazuma is remarkable not only for its frank and original portrayal of lower working-class urban family life but also for its depiction of one sister's struggle for self-realization and independence. This figure remains one of Hayashi's most outstanding portrayals of women who, caught up in unpleasant domestic situations beyond their control, refuse to give in to their fate, and in spite of family obligations, attempt to struggle on to achieve their own ends. Many of Hayashi's third period works deal with such types of protagonists — women who possess the daring and fortitude of the Hōrōki heroine yet are but ordinary creatures whose prosaic struggles centre upon either their desire for independence, as in Inazuma, or upon their bid for romantic happiness forbidden by family circumstance, as in such later novels as Jūnenkan (Ten Years, 1940) and Ame (Rain, 1941). Here, in these later works, the female protagonists are intent on attracting and holding the men they love.

They are prepared to defy not only family and society (Ame)
but also hardships in the wilds of nature (Junenkan) in the pursuit of their desire. Although such single-mindedness in pursuit of romantic happiness is depicted with greater success and skill in works of the fourth period, and while fifth-period works explore more fully the quest for personal independence within the domestic setting, Hayashi's third period is significant nonetheless as a necessary transitional phase in which earlier style and theme undergo a fundamental transformation. Not only is a more prosaic mode of expression evinced, the presentation of the element of struggle is also modified. Thus, whether centring upon the struggle for independence and maturity or upon the search for love, the inner struggle throughout the third period is depicted as weakened and undermined by the power of outside circumstances. In order to discern more clearly the significance of the third period as well as to provide some insight into the works of the later mature periods, Hayashi's first successful full-length novel and representative third-period work, Inazuma, will now be examined.

Hayashi began Inazuma with the expressed intention of writing an "ordinary novel," ordinary, that is, in the sense that the work would avoid poetic digressions and
would at the same time express a more "objective" point of view, focusing upon ordinary city people as they go about their daily lives. Spurred on by her admiration for Ihara Saikaku (1642-1693) and his tales of the townsmen classes as well as for such European writers as Balzac and de Maupassant, Hayashi began to write Inazuma. In spite of its emphasis on the unremarkable lives of lower-class city folks and their mundane struggle for survival, Inazuma contains much that is intriguingly unique. Family relationships, for example, are especially unconventional. The mother, Osei, has never been particularly scrupulous in her relationships with men, and of her four children, three have different fathers. The eldest son, Kasuke, and eldest daughter, Nuiko, are the unrecognized offspring of two different men, while the youngest daughters, Mitsuko and Kiyoko, are the unrecognized children of the same father, a well-to-do property owner. Of vastly different temperaments, the brother and sisters seem to have very little in common save their unhappiness and dissatisfaction, and, of course, their illegitimacy. Told from the point of view of both Mitsuko and Kiyoko, Inazuma traces events and developments in the lives of this family over an eight- to nine-month period.
The story opens in mid-December in the secondhand clothes shop of Mitsuko and her husband, Robei. A cold and gloomy day, winter thunder can be heard in the distance as Mitsuko chats with Nuiko who lives with her husband, Ryūkichi, in a nearby neighbourhood. Flashily attractive, Nuiko is also sly and deceitful, and the timid Mitsuko finds her rare visits unsettling. Unsettling, too, are Mitsuko's thoughts of how Nuiko inveigled her into marriage with Robei and also Mitsuko's nagging suspicion that Nuiko and Robei have also been lovers. Yet, being reluctant to act, Mitsuko prefers to quietly bide her time, hoping that things will work out somehow for the best.

Kiyoko, the youngest daughter, finds Mitsuko's docility totally unacceptable and is equally disapproving of Nuiko's scheming and infidelity. Employed at the telephone exchange, Kiyoko lives with Mitsuko and Robei and enjoys a certain amount of independence. When Mitsuko tells her that Nuiko has come calling with the offer of a husband, Kiyoko rebels. Refusing even to meet the man, Kiyoko declares she has no desire for marriage whatsoever. Disillusioned by both her sisters' unsatisfactory marriages, Kiyoko is also self-conscious about the slight hare-lip scar she feels makes her an object of pity.

The family's shaky stability is soon shattered by a
sudden series of events -- the unexpected death of Mitsuko's husband, Robei, the subsequent loss of the shop, the discovery that Robei has a secret mistress and child, and the revelation that Nuiko is having an affair with Gōto Tsunayoshi, the proposed husband for Kiyoko. When spring comes, the family's circumstances are no better. After witnessing a violent and drunken row between Ryūkichi and Tsunayoshi over Nuiko, Kiyoko moves out of the house in disgust, quits her job, and makes plans to go to night school. Soon after, Mitsuko, with the help of Tsunayoshi and Robei's insurance money, opens a small cake shop. She, too, drifts into an affair with the roguish Tsunayoshi by whom Nuiko meanwhile has become pregnant.

It is not long before Nuiko's resentment against Mitsuko overflows, and the two come to blows, destroying Mitsuko's new shop in the process. Mitsuko flees, and Tsunayoshi, ostensibly looking for her, comes to Kiyoko's lodgings. There he suddenly attacks Kiyoko who fights back and manages to escape. Concerned for herself and Mitsuko, Kiyoko borrows money from her father's wife, a retired geisha, and calls at Mitsuko's devastated shop, confronting Osei and the hysterical Nuiko. Revolted by her family's foolish plight, Kiyoko returns to her own neighbourhood, where she spends the evening with Kunimune, a young music
student who lives nearby. Pleasant and cultured, Kunimune represents a world Kiyoko has never known. As she leaves, he shakes her hand. Back in her room, Kiyoko finds Mitsuko waiting for her, and together the two sisters survey the wreckage of their lives. A violent storm springs up, and unable to sleep, the two women continue talking; Kiyoko stands by the window, her unhappy face lit from time to time by flashes of lightning:

In the distance came the sound of thunder. From time to time lightning dyed the room with a clear light...Kiyoko spoke: "Nuiko and even you, you've never understood my true feelings. You said you'd take care of me, but you've cared for me just like you would a dog or cat and given me no hope. I just want to study and forget about everything. Who gave birth to someone like me who can never make an ordinary marriage?!"

The rain began. Sounding as if it would tear the earth apart, it quickly enveloped the housetops, and spray blew in through the spaces around the glass in the door. The mosquito netting swelled out with the wind, and the roof began to leak in the hallway. Kiyoko continued standing by the window, gazing at the rooftops under the violently falling rain. In the downpour, Kunimune's house slept peacefully.

In the dark sky one or two bolts of sudden white lightning flashed in the distance. 14

Violent, dark, and gloomy, Inazuma seems brightened only by the ominous flashes at the work's stormy ending. Like the lightning, Kiyoko, too lashes out in a last
defiant tirade, proclaiming her resentment of family, sisters, marriage. Resentment does not necessarily imply surrender, however, and similar to the bolts of lightning which streak the night sky, Kiyoko's defiance reveals the powerful spark of vitality that sets her apart from the darkness around her. Nevertheless, just as one or two lightning bolts can never dispel the night's darkness, the flickering of this final scene seems also to imply that Kiyoko's vitality, too, powerful though it may be, may not in the end prove strong enough to vanquish the darkness of fate and unhappy circumstance.

Kiyoko's determination to break free of her constricting life and rise above it in spite of all odds is an attitude found primarily in Hayashi's early poems like "Kurushii uta" and in Hōrōki and is little seen in her second-period work. Here, however, in Inazuma, Hayashi again makes use of the dauntless heroine and creates a work in which the struggle for independence is characterized not only by the defiance of the individual but also by the emphasis on violence and discord as concomitant factors of most human relationships. Hence, the "lightning" of the title is an image which aptly conveys both the sense of spirited resistance as well as the feeling of tension and menace that characterize this work.
The ambivalence of this image underscores the ambivalence of Inazuma's conclusion, and thus, rather than an image of clarity and illumination, the lightning motif acts as a means of intensification, heightening the story's outcome and deepening, by contrast, the murky pall of misery and despair that hangs over this story. Therefore, instead of images of light, images of darkness pervade this work. Beginning with the rumbling of thunder in the darkest days of winter, Inazuma concludes on a dark stormy night in early autumn. Dark is the secondhand clothes shop where Mitsuko and Robei eke out their meagre living; dark, too, is their relationship, filled with hidden doubts and suspicions that surface only in the depths of night when Robei calls out Nuiko's name or mumbles about baby carriages in his sleep. Dark and gloomy is Robei's death which serves only to reveal a secret mistress and plunge Mitsuko and the rest of the family into further lurid and degrading situations.

A certain amount of obfuscation also surrounds Osei and her relationships with her various husbands. For example, Osei does not inform her daughters that Kasuke and Nuiko have different fathers, and with her dyed hair and untidy ways, she appears as a rather unseemly, if not altogether disreputable sort of parent. The first time that we see Osei is in the dark and dreary secondhand clothes shop, when she comes to
call on Mitsuko and Kiyoko at the beginning of the story. Pretending not to notice a confrontation between Robei and Mitsuko over Nuiko, she sequesters herself in a room upstairs. Later in the kitchen, her shadow, mingling with those of her two daughters, makes uneasy patterns on the wall, an image which serves to further increase the sense of apprehension and disquiet that seems to surround Osei and her mismatched brood. The final appearance of Osei in the story is also dark, as she sits alone like an old crone in the shuttered kitchen of Mitsuko's ravaged shop, eating peaches, her eldest daughter ill and hysterical upstairs.

Of the sisters, Nuiko is portrayed in the darkest light. Cruel and manipulative, she has little thought for anyone but herself. Her name, written with the character nui meaning to sew, or to stitch, indicates further her tendency to twist, embellish, and embroider events to suit her own schemes. Given to sudden furies and foolish whims, Nuiko is the most unstable of all the sisters. Finally, used and abused by Tsunayoshi, Nuiko explodes in a violent rage, attacking Mitsuko, threatening Kiyoko, and eventually retreating into a kind of crazed self-pity. Mitsuko, the most timid of the sisters, is also surrounded by dark and dreary events. Her hopes for financial security are soon dashed by death and other unexpected losses, as her
faintheartedness leads her into a final ruinous dependency. Of all the family members, she is the most benighted, a fact which makes the use of the character \( \text{mitsu} \) (light) for her name all the more ironic.

Male characters, too, are portrayed in a sombre light. Both Robei, who dies a gruesome death, and Ryūkichi, who loses his wife to Tsunayoshi, are heavy drinkers. The scene where a drunken Ryūkichi begs Nuiko to come back to him and then vomits into the ashes of the charcoal brazier is perhaps one of the most dismal of the story. Kasuke, who lives in Osei's shadow, is himself ineffectual and a failure, forced finally to find work in Manchuria. Even Kunimune whom Kiyoko finds attractive is rather an effete young man who entertains Kiyoko in a dark room lit only by the moon. Only Tsunayoshi escapes our compassion, his brash and abusive personality bringing violence and disruption to several households. Although coarse and unsympathetic, Tsunayoshi nonetheless impresses by his sheer brutishness. Described frequently in terms of animal imagery (being like a "sea monster," a "gorilla," a "lion," and so on), Tsunayoshi's crudity and rapaciousness are emphasized by his bestial nature. Although wife-abusing husbands are familiar figures in Hayashi's work, particularly in the early periods, few descend to Tsunayoshi's depths. The
sly, vulgar, money-grubbing Tsunayoshi figure will appear again and again in different and more sophisticated guises in Hayashi's later works, reaching his most craftily despicable proportions as the scurrilous Iba in *Ukigumo*.

In contrast to Tsunayoshi's heavy-handedness and the gloomy atmosphere that permeates this work, the figure of Kiyoko stands out as a positive and vital force in an otherwise unrelieved progression of unhappy events. Her vitality does not diminish, and throughout *Inazuma* Kiyoko maintains her youthful if rather awkward strength and self-centredness. Kiyoko's defiant attitude is not simply the result of her position as the "baby" of the family, who rebels when not allowed to have her own way, although this explanation for her behaviour is advanced by her older sisters. Rather, Kiyoko is, as her own mother observes, "different." A high school graduate holding down her own job and intending to undertake further studies, Kiyoko has other aspirations than marriage. At the same time she is not averse to the attentions of suitable male friends, but the experiences of her sisters convince her that the enforced dependency of married women is not for her. Thus Kiyoko's inner struggle is twofold. Similar to Masako in "Fūkin to sakana no machi," Kiyoko, too, must strive to achieve maturity amidst trying circumstances; yet at the
same time she undertakes a further battle: the realization of her own independence.

Reflecting Kiyoko's purity of conviction, the character for her name きよ; which means pure and clean, helps to underline the sense of youthful strength and innocence that characterizes her person and her actions. Kiyoko's purity also indicates a kind of apartness, which is reinforced by her relative position in the story vis à vis the other characters. Nuiko, for example, similar to her mother, is involved with three different men; she is the centre of five love triangles: Nuiko-Ryūkichi-Robei, Nuiko-Robei-Mitsuko, Nuiko-Robei-Ritsu (Robei's secret mistress), Nuiko-Ryūkichi-Tsunayoshi, and Nuiko-Tsunayoshi-Mitsuko. Besides her relationships with Nuiko, Tsunayoshi, and Robei, Mitsuko is also unwittingly involved in another triangular relationship with Robei and Ritsu. Kiyoko, by contrast, is involved with no one. All her relationships are maintained at a certain remove from her own person. Kiyoko's strength and vitality are thus partly related to her own virginal state. Involvement with the opposite sex in Inazuma, at least in the case of the other female characters, seems to preclude any kind of true independence. Thus, Kiyoko attempts to remain uninvolved and unattached, resolving not to surrender to the importunate demands and foolish actions of others.
Just how strong this virginal resolve is can be seen first of all in her decision to live by herself and later in her wild fight with Tsunayoshi.

Although she holds herself apart, Kiyoko is not devoid of feeling for others, and of all her family, she feels closest to Mitsuko. While the fact that Mitsuko and Kiyoko are full sisters seems to account for some of this fellow feeling, there is one characteristic that the two women share which unites them more strongly than ties of blood, and that is their deep-seated desire to transcend their squalid circumstances. Similar to Hōrōki and "Fūkin to sakana no machi," Inazuma depicts a struggle in which the the inner wants and needs of the main protagonists are modified and tempered by the desire for achievement amid the external circumstances of life. Thus, Mitsuko's innermost struggle to find fulfillment in love remains subordinate to and dependent upon her outward struggle for financial security. At the same time Kiyoko's inner personal battle for maturity and independence is waged amid the setbacks and humiliations she must face as a lone woman struggling to live outside the family group. While earlier heroines were successful in achieving small personal victories as they struggled with the vicissitudes of external hardship, such is not the case in Inazuma. Here,
the inner struggle is weakened and dominated by the outer. Hence, Mitsuko's bid for love is always dependent upon financial concerns, and instead of escape from her situation, she finds herself drawn ever deeper into the mire of circumstance. It is left to Kiyoko with her contentious, no-nonsense attitude to find the light, such as it is, at the end of this winding tunnel of misery and despair. Although Kiyoko does manage to escape the restrictions imposed on her by family obligation by the end of the story, it seems to be at the expense of her own inner development. Instead of displaying a new-found maturity to match her hard-won independence, Kiyoko reacts to events like an angry child, crying out in vexation against family and sisters.

Thus, in Inazuma, the theme of struggle takes on a new, if decidedly darker, tone. Somewhat reminiscent of the darkling atmosphere of "Fūkin to sakana no machi" and the young Masako's struggle for independence and acceptance in the adult world, Inazuma exhibits few features which, like the dōwa-esque elements of "Fūkin," would help to lighten the oppression and gloom that pervades this work. Instead, struggle descends into a maelstrom of violence and degradation so overwhelming that even Kiyoko's defiance appears as the merest of flashes in the dark night.
The brevity as well as the intensity of Kiyoko's dramatically defiant stance is further reinforced by the narrative structure. Divided into twenty-nine unnumbered sections (numbered here for the sake of convenience), *Inazuma* is told primarily from Mitsuko's point of view. Occasionally in the beginning of the story (sections five, six, and eight), Kiyoko's point of view is presented for a few brief paragraphs; yet it is not until the final sections that Kiyoko's point of view comes to the fore (sections twenty to twenty-six, and section twenty-nine). Of the twenty-nine sections, only eight, a little more than one quarter of the work, belong entirely to Kiyoko. The effect of this narrative division is to particularly enhance Kiyoko's point of view when it does appear, and due to the generally startling nature of her observations, it also gives her point of view a doubly arresting impact. The fact that Kiyoko's point of view also chronicles some of the more turbulent events of the story -- the fight between Mitsuko and Nuiko, Tsunayoshi's attack on Kiyoko, the lightning storm, and so on -- further contributes to the unexpected effectiveness of the story told from her point of view. Nonetheless, it is primarily from the point of view of Mitsuko that *Inazuma* unfolds, and thus the sense of helplessness and foreboding, although somewhat mitigated
by Kiyoko's brief appearances, is never really dispelled.

It is not until the latter part of the story (sections sixteen to twenty-nine), when the contrast between Mitsuko's and Kiyoko's point of view is finally made clear, that we see how both the depths of misery (Mitsuko) and the strength of passion (Kiyoko) that move these two protagonists contribute to the ambivalence of the story's end. In order to see how this contrast achieves its effect, these final sections will be looked at in some detail. In Inazuma the author again makes use of a familiar narrative progression, that is, the first half of the story (sections one to fifteen) covers a period of about two weeks, while in the last part of the story (sections sixteen to twenty-nine) events proceed rapidly, covering a longer time span of six to seven months. The slowly moving first half is reminiscent of Hayashi's early lyrical works only insofar as the narrative is developed through the point of view of one figure, Mitsuko. Through her eyes the various characters are introduced, and their situations gradually delineated. Later, after Robei's death, when Mitsuko moves from the premises of the secondhand clothes shop, the focal point of the story shifts, and as family and setting slowly begin to fragment and point of view becomes split between two characters, the stage is set for a much more rapid progression of events.
Although a basically linear chronology is followed, matters become more complex near the end of the work. Both Kiyoko's telling of the story (section twenty) and the return of Mitsuko's point of view (section twenty-seven) begin in flashback. While Kiyoko's sections promptly return to the present and forward the action of the story, Mitsuko's sections (twenty-seven and twenty-eight) remain in flashback. The final section twenty-nine, seen through Kiyoko's eyes, once again returns the reader to the present and brings Inazuma to an end. The flashback, in both cases, is used to chronicle Kiyoko's and Mitsuko's departures from their intolerable family situation, and also to bring into parallel the two different attitudes of two women who now find themselves on their own. Thus, while Kiyoko immediately sets about making a new life for herself, Mitsuko only runs to hide in an inn. Kiyoko does not hesitate to borrow money from her father's wife, but Mitsuko, who also visits her father's house after her fight with Nuiko, leaves without even stating the reason for her visit, when she finds her father is not at home. Mitsuko thinks only of the past, a past which, like that of "Seihin no sho," seems sullied and unclean. She contemplates joining Robei in death and returns to their old shop and paces in front of it. Finally she goes to the temple where Robei's ashes are
interred, but as she sits praying, the smell of Tsunayoshi rises from her fingertips, and in despair over her weakness, she leaves. By contrast, Kiyoko thinks only of the present and plans for the future. She feels very happy in her hide-away, and after the scuffle with Tsunayoshi and the fight between Mitsuko and Nuiko, she determines to have nothing more to do with her relatives.

Yet in the final section of the story, Kiyoko demonstrates an unexpected vulnerability. Watching Mitsuko weeping, she feels a sudden rush of love for her hapless family, even for the imprudent Osei and Nuiko. As she and Mitsuko talk over the past, Kiyoko is slowly overcome by feelings of despair, and in the final scene illuminated by the lightning, Kiyoko laments her fate, deeply resenting the hold her family and the past still have over her. The atmosphere of gloom and unhappiness that surrounds Mitsuko and the others has now begun to creep and curl about Kiyoko as well, seemingly undermining her self-confidence and distorting her youthful enthusiasm. Thus, the final scene of Inazuma, while attesting to Kiyoko's indefatigable dynamism which compels her to continue to lash out at life's unfairness, also suggests that the passion to struggle on in life's battle may not be enough to win out against the accumulative misery of oppression and misfortune.
Inazuma, Hayashi's first full-length "objective" novel centring upon the domestic life of lower-class city dwellers, presents an extremely gloomy picture of one family's struggle with life's vicissitudes. Marked by the depiction of violence and brutality as well as emphasizing the strife and discord to be found within the family group, Inazuma also chronicles in detail the death of one of the central characters, the first time such an event occurs in Hayashi's work. Not only is family life viewed as unfortunate and inharmonious but relationships between men and women are also portrayed as mutually unsatisfactory, characterized throughout by intrigue and vicious entanglements that wreak havoc and destruction. Characterization, too, stresses the darker side of human nature, while the dominance of Mitsuko's point of view, together with the frustration of Kiyoko's fiery nature at the end of the work, contribute further to the gloom that pervades the story.

In order to portray the convolutions of relationships as well as the intricacies of character, a more complex narrative structure is in evidence, more "novelistic" and less diarylike than earlier works. That is, several events take place within one section, while one section leads smoothly into the next, and all sections work together to produce a consistent, interlocking narrative sequence.
Absent is the episodic segmentation of "Seihin no sho" and "Fūkin to sakana no machi." In its place is a nicely constructed, well-ordered narrative built around Mitsuko's muddled search for love and security and Kiyoko's struggle for independence and self-fulfillment. The struggles of these two characters provide the overall narrative tension, which focuses on the conflict between the inner struggle (Mitsuko's pursuit of love, Kiyoko's of maturity and independence) and outward concerns (Mitsuko's struggle for money, Kiyoko's for freedom from family ties). Here, in Inazuma as in other third-period works, the outer struggle weakens and debilitates the inner. Mitsuko's attempt to find love and happiness is thus mitigated and corrupted by the outer struggle for financial security, while Kiyoko's valiant bid for personal independence seems likely to founder on the external demands of family and social obligation. The use of the flashback as well as of alternating points of view not only enhance the dramatic quality of this struggle but also provide an insight into two contrasting personalities that, although complementary, remain basically incompatible. This technique Hayashi would develop later to great effect in Ukiyugumo.

At the same time, however, in spite of the author's developing technical ability, the bright and hopeful quality of Hayashi's early works is missing from Inazuma. Missing
also is Hayashi's intensely personal lyricism, and instead emphasis is on the lives of ordinary people and their mundane circumstances. In *Inazuma*, narrative development is less bound up with the delineation of feeling than with the delineation of character and the movement of events. Even the slowly moving first half of the story focuses more upon the depiction and development of character through social interaction than upon the presentation of emotional experience. This can be seen particularly well from the opening lines of *Inazuma* where Mitsuko and Nuiko first appear, engaged in conversation:

Because there was nothing at all to say, the two were silent for awhile. The sky had been gloomy since morning, and now thunder began to rumble as if portending snow. Mitsuko poured water into the teakettle, and after a moment said: "Then Kasuke has a different father."

"That's right; you didn't know?"

"I didn't know at all. I thought that Kiyoko and I were Takanezawa's children, and that you and Kasuke were Soeda's. There's a family resemblance, I thought."

"Kasuke and I look alike? That's ridiculous. How can we?!"

"I said that because there's a little resemblance in your profiles. You really do look alike..."

Nuiko didn't reply to this but sat obstinately poking holes with a needle in the shōji nearest the charcoal brazier. 20

Dialogue, as in the above passage, is central to *Inazuma*. Focusing on the quotidian realities of everyday, such
conversations contribute further to the sense of commonplace domesticity that characterizes this novel. Nevertheless, in spite of the fact that Inazuma demonstrates a "slice of life" kind of realism, there yet remains a small but persistent undercurrent of poetic sensibility, observable primarily in the skillful contrasting of dark with light, weakness with strength that marks the development of both character and narrative and, as a result, helps create and sustain the gloomy and brooding atmosphere that so effectively permeates this novella. Rather than alleviating the tensions engendered by such contrasts, however, the ascendance of the commonplace, and thus of the peremptory demands of outer circumstance over the exigencies of the inner struggle, produces a profound sense of unease and disquiet that cannot easily be dispelled and in fact is only heightened by the sudden shafts of light that shatter the dark night of the sisters' despair.
Hayashi's endeavours throughout the late 1930's as journalist, war correspondent, and popular lecturer were to culminate in her eight-month sojourn in Southeast Asia from October 1942 to May 1943. Although this extended period abroad was later to provide the inspiration for one of her finest works, *Ukigumo* (Drifting Clouds, 1949), much of Hayashi's creative activity during this time was not directed towards the writing of novels. Instead, her journalistic interests consumed much of her time and energy. Thus, while there is a notable increase in the volume of her writings from 1936 onwards, there is not a corresponding increase in quality. Nowhere in the latter part of this middle period (c.1938-1942) do we find the bold innovation and impeccable artistry that marked Hayashi's early work. The late 1930's and early 1940's, therefore, represent a creative lull in Hayashi's career after the stormy early years, which left in their wake such fine poetic-autobiographical works as *Horōki*, "Fūkin to sakana no machi," and "Seihin no sho." As might be expected, then, works of the third period, with the exception of
Inazuma, "Kaki," or Nakimushi kozō, are largely ignored by critics, and although there is much that is good, there is almost nothing that is brilliant.

Intent on working within fairly narrow confines of plot and character, Hayashi chose to concentrate on domestic themes and issues in her novels and short stories, seemingly conducting a kind of experimentation that was not to bear fruit until after the end of the war. Thus, the third period may be viewed as a time of preparation for the full flowering of Hayashi's art in her mature fourth period. Before such a blossoming could occur, however, a final period of gestation seems to have taken place. In March 1944, due to the increasing severity of air raids on Tokyo, Hayashi, her newly adopted infant son, Tai, and her mother were forced to evacuate to the mountains of Nagano where they were to spend most of the next two years. Lonely and isolated, Hayashi suddenly found herself deprived of the stimulation and activity of the city. For a person like Hayashi, who was accustomed to and indeed seemed to thrive on an extraordinarily active and busy life, such provincial exile must have been almost unbearable.

In her writings of this time, there are numerous passages in which the writer longs to return to Tokyo as well as one story in particular in which a group of young
evacuees from Tokyo attempt to escape from the mountains and return to the city they love. (Sakka no techō 作家の手帳 A Writer's Notebook, 1946). Amidst the peace and tranquillity of a mountain village and without the pressures and distractions of life in Tokyo, Hayashi was free once again to give herself over entirely to the dictates of her creative impulse. Almost as if she were seeking out her own literary roots, Hayashi began again to write poetry and dōwa. Although the dōwa were written with the express purposes of amusing the village children and helping to pass the time, these short pieces also recall an earlier era in which the young Hayashi struggled to carve a niche for herself in the literary world of the day. In a sense, Hayashi seemed to be using this quiet time as a means of preparing yet again for another onslaught on the world of Japanese letters.

Many of these dōwa written in the mountains are animal fables, for example, "Tsuru no fue" 鶴の笛 (The Crane's Flute) and "Kitsune monogatari" 狐物語 (Tale of a Fox). Other stories, such as "Kaeru" 蛙 (Frog), "Kurara" クララ (Kurara), and "Onion kurabu" にんにく倶楽部 (The Onion Club), depict the world of childhood with sympathy and imagination. These tales along with others were brought out in a single volume collection by Kokuritsu Shoin 国立書院 in 1947, entitled Kitsune monogatari. In all these stories, the world of
animals, like the world of children, is a place of purity and innocence. Forced into encounters with the world of adult human beings, both animals and children tend to fare rather badly, and in the majority of cases, they find refuge in their own world of beauty and fantasy. The desire to escape from unpleasant reality is a feature common to a number of these stories, and as a result, the struggle to realize beauty is of particular significance. In her essay "Dōwa no sekai" (The World of Children's Tales, 1946), Hayashi comments on the fact that the Japanese portrayal of animal figures is traditionally dark, gloomy, or absurd. Hoping to avoid such biased notions, Hayashi explains that she intends to depict creatures like foxes or monkeys as essentially virtuous through an emphasis on their innermost feelings, on their true "heart." Thus, just as Hayashi's early dōwa once aided her attempts at prose by providing stylistic and technical links with a poetic past, so, too, do these later mountain dōwa serve as a means of joining past poetic and thematic concerns with those of the present. For Hayashi, writing dōwa seems to have functioned as a means of artistic exploration, and in the case of these later dōwa, it seems that through these stories Hayashi once again had discovered the inner poetic struggle for art and beauty, not only as a fitting literary theme in itself, but
also one which seemed to best express her own experiences
and impulses, both in art and life.

Nowhere is this more evident than in Hayashi's fourth
period, where the search for beauty and artistic perfection
is brought to the fore in many of her finest works. Chief
among these is the prize-winning short story, "Bangiku"
晩菊 (Late Chrysanthemum, 1948), one of Hayashi's best
known and also one of her most often translated works. Awarded the Women's Literary Prize in 1949, "Bangiku" remains
one of Hayashi's most outstanding contributions to modern
Japanese literature. Cited as one of the ten best shizen-
shugi (naturalist) pieces ever written in Japan and seen
by other critics as absolutely "flawless," "Bangiku" has
received a great deal of favourable critical attention.
The story of Kin, an aging geisha, and her efforts to remain
young and desirable, "Bangiku" represents the apex of Hayashi's
work in the short story format. It also offers a great
deal of insight into Hayashi's attainment as a writer during
this, her mature fourth period. Taking the struggle for
aesthetic fulfillment as the principal thematic element,
Hayashi also brings together the various other aspects of
the inner personal struggle that have occupied her in the
past (that is, the struggle for love, the struggle for
independence) and combines these in a well-wrought, subtly
ironic tale of an obstinate old woman whose very strength of will proves to be her undoing.

In Kin, the still beautiful, but aging geisha, Hayashi fashions a character in which the struggle for artistic accomplishment overshadows and abrogates all other concerns. Always the consummate artist, Kin strives to orchestrate even the most difficult of situations to suit her own tastes and advantage. When Tabe, a no longer young lover from Kin's past, turns up asking for money, Kin's beautifully constructed facade begins to crumble under the combined weight of past memory and present reality until finally it collapses altogether, with Kin dropping the only remaining token of her past love -- a photo of Tabe as a young student -- into the fire of her elegant brazier. Here, the search for beauty becomes a struggle to preserve the past and to bolster prosaic, egoistic concerns rather than to aid in the achievement of love and understanding in the present moment. Very much like the Fumiko character of Horōki, Kin attains a kind of narcissistic purity of self from which others are excluded. Thus, although Kin wins out in her struggle for beauty, it is a hollow victory. Her dogged pursuit of an ever illusory goal, in the end, overwhelms and destroys her chances for happiness in the outside world. The failure of love, the emphasis on the past and its role
in the present, the thematic concern with the attainment of beauty as well as the destruction of outer circumstances by the struggle to attain inner goals are all elements which characterize this period of Hayashi's writing, and which are nowhere used with greater skill or to better effect than in *Ukigumo*, the full-length novel which marks the peak of Hayashi's accomplishment in prose fiction.

When Hayashi returned to Tokyo in October 1945, then, she brought with her new inspiration and fresh ideas. Rested and refreshed, she was now ready to embark upon the most incredibly prolific period of her career. Her popularity, if anything, had increased, and she began to turn out stories, novels, *dōwa*, essays, and journalistic pieces with astonishing rapidity. Earlier works, such as "Fūkin to sakana no machi" and *Inazuma*, were reprinted, and by 1946 at the age of forty-three, Hayashi stood once again firmly entrenched at the forefront of modern Japanese women writers. In 1947, Part III of *Horōki* began serialization in *Nihon shōsetsu* 日本小説. In the same year in the *Mainichi* newspaper Hayashi also began serializing *Uzushio* 浪朝 (Whirling Tides), the first of her novels written exclusively for newspaper serialization. *Meshi*, which will be discussed in Chapter Five, would be the last of these long newspaper fictions.
The year 1949 proved to be Hayashi's most fruitful year. Besides her work on *Ukigumo* and other serious long fictions, she also produced a considerable number of excellent short stories, including "Suisen" (Narcissus) which appeared in the February issue of *Shōsetsu shinchō* 小説新潮, "Hone" (Bones) which came out in the same month in *Chūō koron*, 中央公論, and "Dauntaun" (Downtown) which appeared in a special April edition of *Shōsetsu shinchō*. So prolific was Hayashi during this period that Nakajima Kenzō 中島健蔵, one of the early editors of Hayashi's collected works, on looking over the great amount of unpublished material left after her death, remarked wonderingly on Hayashi's daily output: "How much must she have written in just one day"? Indeed, Hayashi's prodigious accomplishment surely reflects the great strength, determination, and sheer perseverance that drove her throughout her life and career, and perhaps in the end proved to be the instrument of her own early demise.

Hayashi's struggle to maintain her position as the foremost woman writer of the day must be viewed, of course, against the background of immediate postwar Japan, where literature, no longer silenced by wartime censorship, was once again given free rein. Released at last from the restrictions of the war years, Hayashi eagerly resumed
her varied and active literary career; yet due perhaps to her own past history of struggle and hardship, Hayashi remained sensitive to the sorrows and frustrations of the impoverished classes and chose to write not of the new life and new opportunities heralded by the defeat but instead of the misery and suffering that, for many, accompanied the end of the war in Japan.

Without doubt, the end of the war brought relief from wartime hardship and privation. Some authors, particularly those of the political left, such as Miyamoto Yuriko, who had suffered greatly at the hands of Japan's militarists, saw the end of the war as a kind of liberation, which indeed for them, it was. At the same time, however, as Ōkubo Norio 大久保典夫 points out in his article on Ukigumo, it was the works of the so-called "nihilistic" writers like Dazai Osamu 太宰治 (1909-1948) and novels like Hayashi Fumiko's Ukigumo which best succeeded in plumbing the depths of the defeat and its effect on the Japanese psyche in the postwar years. Rather than rejoicing in liberation as does Miyamoto, Hayashi "catches hold of the defeat" and thus consequently, of the great loneliness and unhappiness that seized much of the populace in immediate postwar Japan. Although Hayashi deals with the war years both in Japan and abroad in a few of her postwar writings, most of her work
in this fourth period treats the aftermath of war and its effect on the minds and hearts of ordinary people. By "catching hold of the defeat," Hayashi also seems to have captured the hearts of her readers and thus, whether consciously or unconsciously, ensured her own immense postwar popularity.

Although Hayashi explores the emptiness and despair of postwar Japan in the works of her fourth period, she continues to make use of the element of struggle for survival and success that characterized her early works. Thus, for Hayashi, defeat does not necessarily imply the inability to carry on. Here, instead, the struggle is intensified, as hardships become greater and inner needs more profound. Throughout this period, Hayashi presents characters that find themselves caught up in a world they can no longer understand, and unable to cope, they either turn to the past for inspiration and reassurance, or, unable to meet death or to secure some other escape from an unbearable existence, they struggle blindly onwards, their continuing battle in the face of hopelessness serving inadvertently to reaffirm the essence of their humanity.

Of all Hayashi's fourth-period works, Ukigumo is the most outstanding, both in its portrayal of human beings caught up in war and its aftermath and in the depiction of
their struggle to come to terms with themselves and each other. As in "Bangiku," Hayashi brings together elements of the inner personal struggle, particularly the struggles for love and for beauty, and juxtaposing these with the struggle for survival as well as with other aspects from earlier works, produces a novel that must easily stand as one of Hayashi's finest. Although a superlative work of prose fiction, *Ukigumo* also possesses a strong poetic quality that recalls Hayashi's lyrical past and adds greatly to the work's appeal. In order to see how the author achieves such success, this chapter will now examine *Ukigumo* in terms of theme, characterization, structure, imagery, and style, thereby ascertaining not only the importance of this work within the context of Hayashi's literature but also its significance as a work of literature in its own right.

In her 1951 postscript to *Ukigumo*, Hayashi comments on the fatigue and exhaustion she felt upon finishing this long work, which occupied her for over three years and which she even grew to hate. Although much of Hayashi's weariness may no doubt be blamed upon her failing health and propensity for overwork, she makes no other such comment about similarly lengthy pieces on which she was working during the same
period, and thus Hayashi's exhaustion with Ukigumo must in part be connected with the nature of the novel itself -- a work which has as its nucleus the emptiness and futility of human existence.

Focusing on the aftermath of war, Ukigumo chronicles the mental and emotional anguish, lack of purpose, and general malaise that pervades the lives of those who find themselves back in Japan at the end of World War II alive, it seems, only in body. Exhaustion of heart and mind coupled with the trauma of defeat are major factors in the psychology of the two principal characters, Koda Yukiko and Tomioka Kenkichi, who must now, after their return from an idyllic stay in wartime Indochina, try to rebuild their lives amidst the ashes and ruins of Tokyo. No matter which way Yukiko and Tomioka turn, nothing seems to go right. Yukiko, for example, arrives back in Japan to find that Tomioka has returned to his wife and does not seem to wish to renew their wartime affair.

The inconstancy that marks Yukiko's and Tomioka's relationship is one of the primary elements that heighten and sustain the sense of futility that permeates Ukigumo. Yukiko's thoughts upon her arrival at the port of Tsuruga emphasize the capriciousness of mood and sentiment which dominates the actions of the principal characters from the
beginning pages of the story. Sending a telegram to Tomioka who does not reply, Yukiko reflects:

...he had promised he would make all preparations and wait for her, but upon her arrival in Japan, when she stood facing the cold wind of present reality, it seemed like the promises made between Urashima Taro and the princess...During her three days [in Tsuruga], Tomioka had not replied. If matters had been reversed, she might have done the same, Yukiko thought, somehow resigning herself to the inevitable.

Thus, even though Yukiko and Tomioka have pledged their love, it does not seem likely that Tomioka will uphold his part of the bargain, while Yukiko, although disappointed, is hardly surprised and can easily imagine herself treating Tomioka in the same way. The Urashima Tarō simile nicely emphasizes both the wraith-like quality of Yukiko's and Tomioka's broken promise as well as Yukiko's Rip Van Winkle-like return from a distant paradise to a radically changed Japan. The inconstancy of love as well as the uncertainties of present existence in a war-torn country are enhanced further when Yukiko and Tomioka meet for the first time in Tokyo amid the debris of a bomb-site. Yukiko, sitting in poor clothes on a tumble-down wall, excites no emotion in Tomioka, and Yukiko for her part finds Tomioka looking old and tired, like a completely different man.
With nowhere to go, Yukiko is forced to stay with a caretaker family living in the house of her brother-in-law, Iba Sugio, who is still living as an evacuee in the country. Iba, a repulsive, opportunistic fellow, is roundly despised by Yukiko for his sexual abuse of her as a young girl. Hard up for money, Yukiko thus feels no compunction about selling some of Iba's belongings to buy a coat and to pay for a cheap hotel room. Although Tomioka promises to help Yukiko financially and visits her occasionally in the shabby hotel, he soon forgets his promise and abandons Yukiko to her fate. Reduced once more to penury, Yukiko returns to Iba's, sells off the rest of his possessions and moves into a shed. Too disheartened to even begin looking for work, Yukiko drifts easily into a liaison with Joe, an American soldier, who supplies her with a number of luxurious items.

When Tomioka finally does come to see Yukiko, it is only after a business venture has failed, and he has fallen on hard times. Yukiko, pleased in spite of herself, is quick to desert the generous American when Tomioka proposes a trip to Ikao, a hotspring resort in the mountains of Gumma Prefecture. Ikao reminds Yukiko of the beautiful Dalat forest in Indochina, where she and Tomioka lived during the war. Although Yukiko and Tomioka plan to commit suicide together in Ikao, their resolve soon
dissipates in the apathy engendered by drink and the false bonhomie of shared memories. Later, Tomioka meets Osei, the young, sleepy-eyed wife of a local bar proprietor, and becomes madly infatuated with her, spurning Yukiko with much less grace but just as quickly as Yukiko herself dropped the American, Joe. Osei, who reminds Tomioka of Nu, his mistress in Indochina, returns his affection with surprising ardour. In a scene of dissolute abandon, with Yukiko lying oblivious nearby and singing drunkenly, Tomioka recklessly clasps Osei to him, while her husband sleeps in the next room:

Although some kind of moral consideration clung to his brow, Tomioka deep in his heart despised Yukiko and Osei's husband. He thought that Osei's charms could somehow make him live again. He felt a fiery excitement and wished wholeheartedly that both Yukiko and Osei's husband would disappear from his sight. From this point onward, the relationship between Tomioka and Yukiko degenerates into a quagmire of petty squabbles and misunderstandings, as Yukiko persists in pursuing Tomioka, while he determines to escape her attentions in any way he can.

The two return to Tokyo only to part. Osei, who has followed Tomioka to Tokyo, is pursued by her husband who murders her in a fit of jealous rage. Meanwhile, Yukiko
finds herself pregnant with Tomioka's child, and rejected by Tomioka, she must borrow money from the hated Iba for an abortion. Frantic with jealousy when she realizes she cannot prevail over the dead Osei's memory, Yukiko is even more furious when she finds Tomioka in the company of a teen-age runaway. In anger and desperation, she again turns to the unscrupulous Iba for assistance. Iba, a ruthless and self-serving schemer, who has much in common with such figures as Tsunayoshi in *Inazuma*, is the only person who seems to be getting along well in life. Having obtained a job as treasurer of a new religious sect, the Ohinata-kyō, Iba, in league with the sect founder, uses his position as a means of fleecing the public. Amused by Iba's tactics, which seem like a simple way of making a living, Yukiko takes a job as his assistant and begins to live in elegant circumstances.

When Tomioka, in search of money to pay his wife's funeral expenses, turns up at the Ohinata-kyō headquarters, he is astounded at Yukiko's rejuvenation and suddenly makes love to her. Yukiko, unable to forget Tomioka's embraces, imagines that at last there is no obstacle to keep them apart. In her euphoria, she steals ¥600,000 from the Ohinata-kyō safe and flees to an inn in Mishima from whence she summons Tomioka. Appalled yet stimulated by Yukiko's
actions, Tomioka tells Yukiko he has no intention of living with any woman. He reveals a plan to work in the lonely forests on the island of Yakushima, where he has just been offered a job. Yukiko begs him to take her along. Although Tomioka refuses at first, when Yukiko pays off the legal debts for Osei's husband, he finds it more and more difficult to object. No longer in love, indeed, no longer able to love yet bound by the past to Yukiko, Tomioka finally gives in. On the run from Iba and the dismal reality of their present lives and bound for an unknown island where they hope to recapture the idyllic past, Yukiko and Tomioka leave Tokyo on a night train for Kagoshima. The journey to Yakushima proves to be a far cry from the fondly remembered voyage to the wartime south, however, as Yukiko suddenly falls seriously ill. Her condition rapidly deteriorating, Yukiko nevertheless presses on with her lover until they reach the isolated, rain-soaked Yakushima, where Tomioka is sent to work in the mountains, and Yukiko, alone in a rustic shack, dies a miserable and painful death, suffocating in her own blood. Left on his own, Tomioka returns briefly to Kagoshima, and as he reflects on his few remaining options in life, *Ukigumo* draws to a close:
Tomioka didn't have the heart to go back to Yakushima. But he couldn't bear to leave Yukiko's remains buried alone on that island. Besides, what was there for him should he return to Tokyo now? Tomioka thought of himself as a drifting cloud; a drifting cloud that would just fade and disappear, sometime, somewhere.

Thus, rather than bringing relief to an intolerable situation, Ukigumo builds to a claustrophobic conclusion, where amidst the stifling atmosphere of thwarted hopes and lost dreams, Yukiko and Tomioka finally collapse, exhausted by their struggles. While the cumulative effect of such a hopelessly lingering, futile relationship as that shared by Yukiko and Tomioka is ultimately unsettling, it is also the contrast provided by Yukiko's persistence and dogged determination in the face of utter desolation that aids in arousing further the sense of loss and defeat. Yukiko, who tries so hard and struggles so boldly, will never succeed. It is the failure of this potentially bright and vital figure rather than that of the plodding, emotionally apathetic Tomioka that contributes most poignantly to the sense of futility generated by Ukigumo.

Similar to Inazuma and the other domestic novellas of the third period, Ukigumo, too, explores in detail the disjunctiveness of human relationships, in particular, the difficulty and even impossibility of sustaining a mutual
love relationship. In *Ukigumo* Yukiko and Tomioka come together only to part; neither is truly capable of cementing the affair wholly nor of ending it cleanly. A study in inconstancy, *Ukigumo* depicts not only the instability of postwar society in a defeated country but also the fickleness of two people uncertain of their own as well as of each other's feelings. Kawazoe Kunimoto, who discusses Hayashi's portrayal of male-female relationships, sees the farewell (wakare) as a major theme in Hayashi's works, and while this can also be observed in *Ukigumo*, it must be noted that in *Ukigumo* the farewell is of a very peculiar type; never quite consummated, it remains forever in flux, very much like the floating cloud that so appropriately serves as *Ukigumo*'s principal motif.

A typical and even, as some critics say, "composite" Hayashi heroine, Yukiko fights against this instability and against her own fate up until the bitter end. Throughout the story, her character remains a volatile blend of passion, impulsiveness, determination, and romanticism that is easily reminiscent of other earlier protagonists, particularly of Fumiko in *Horōki*. At the same time, similar to the aging geisha of "Bangiku," Yukiko's inner personal struggle represents a merger of earlier aspects. Uppermost in her desires is the attainment of pure love (through her relation-
ship with Tomioka) as well as the recapturing of the beauty of that love (through a re-creation of the Indochina paradise). Thus, she has no desire to return to her family in the country nor to Iba's, where she had first lived when she came to Tokyo before the war. Even finding work as a typist does not appeal to her. Living alone in the shed, however, proves to be exceedingly wearisome, and Yukiko is soon overcome by the apathy and boredom engendered by such a solitary existence:

The flame of the candle flickered in the draught from the chinks in the wooden walls and at times began to go out. Feeling discouraged, Yukiko wondered whether she could continue to endure such a lonely life. Even the bucket of water in the corner made her feel cold. She thought there was a small happiness in living like this, but such an uneasy happiness that she could not know what tomorrow might bring. 16

Desiring certainty and security in an uncertain and insecure world, Yukiko lacks the one-pointed, virginal determination of Kiyoko in *Inazuma* or the strong sense of self-preservation evinced by Kin in "Bangiku," and very much like Kiyoko's sister, Mitsuko, Yukiko finds it difficult if not impossible to sustain her own independence once involved with members of the opposite sex.

Eventually forced to take up Iba's offer of employment, Yukiko finds herself living in the lap of luxury and manages
to acquire her own rather large bank account. Yet this new independence and prosperity does not bring contentment. Yukiko feels a hunger that cannot be satisfied. Her unsatisfied craving in the midst of freedom and plenty is akin to her feelings of acute loneliness when united with Tomioka. Somehow, the wonderful exhilaration experienced in Indochina cannot be recaptured, as in the following scene where Yukiko and Tomioka meet in a cheap hotel in Tokyo:

Although warmed by Tomioka's body, inside Yukiko was annoyed. Wanting something more violent, more passionate, she felt his conduct was merely that of a man seeking temporary pleasure. Yukiko recalled she had felt like this with Iba during the secret three years she had spent with him. She had impatiently wanted something stronger, and Yukiko longed to search out something stronger from Tomioka. Tomioka, too, embracing the woman, felt unutterably lonely and kept stretching out his hand to refill his glass with beer. Yukiko sighed frequently and, munching sushi, threw her warm legs out onto the tatami.

Something is missing from Yukiko's life even when she attains her heart's desire, something which it seems not even Tomioka can give her. Essential to an understanding of Ukigumo, this missing je ne sais quoi is closely connected with (1) the character of Tomioka and also with (2) the manner in which both he and Yukiko come to view their past
life together. These two aspects of their relationship will now be examined in order to determine the exact nature of this indefinable dissatisfaction and of its importance in relation to the rest of the work.

Compared to Yukiko, Tomioka is a much less vital creature. Confounded and shamed by the defeat, exhausted by his postwar life, weary of women, Tomioka contemplates suicide both alone and with Yukiko. Although attracted by her warmth and determination, Tomioka finds Yukiko, like his wife, Kuniko, too demanding. Sensing both Yukiko's and Kuniko's possessiveness, Tomioka turns to the less demanding, more passive Osei, who, with her easy nonchalance, reminds Tomioka very much of Nu, his Indochinese mistress who bore him a child. Yet these women, too, although more suited to the phlegmatic Tomioka, possess a disturbing sensuality that Tomioka finds disconcerting:

Looking out the window, Tomioka saw Nu standing in the large flower garden. She was wearing a cool-looking light tan dress. Tomioka felt envious of her tirelessness, her healthy feminine strength. After that long kiss last night, she had tittered like an insect, and Tomioka could not begin to fathom her true feelings.

Unable to match Yukiko's fervour or to become fully committed either to Nu or to Osei, Tomioka remains an outsider to passion.
Although frequently consumed by lust, Tomioka brings little emotional depth to his relationships with others, and in the final analysis, he seems to have more feeling for the great forest trees of Indochina and Yakushima than for other flesh and blood human beings. It is in these magnificent yet distant forest lands that Tomioka seems to find true peace and comfort. Tomioka's inner struggle is therefore primarily a struggle for beauty, a struggle to recapture the now unattainable beauty of the lost Indochinese paradise. His continuing relationship with Yukiko as well as the new affair with Osei are but vain attempts to regain some small part of this vanished land. Occasionally Tomioka attempts to find beauty in his present surroundings, yet even here he tends to focus on the past and on a non-human object. Walking with Yukiko in Tokyo one night, Tomioka stops to look at an old palace:

The misery of the defeated is beautiful, too. Don't you think so? I don't know what this building is used for now, but long ago it was an Imperial residence. Its memory still lingers here, and somehow it has the power to move me. 19

Tomioka's sensitivity, however, seems limited to forests and old buildings, and by the end of the story his struggle for beauty has come to nought, as he finds himself caught
up in a limbo from which there is no escape. Thus, Tomioka's continued survival at the end of Ukigumo contributes further to the sense of existential despair evoked by this novel, leaving the reader not with a feeling of the warmth and vitality of life as seen in the figures of Osei, Nu, or Yukiko but rather with the sense of life's futility, of existence as something that often continues to exist in spite of itself, unreasoning, uncaring, aimless, without meaning or significance, a mere drifting wisp of empty sensation.

Instability is therefore very much a part of Tomioka's character. From the beginning of the story to the end, Tomioka is the most unreliable of men. Even Iba is more helpful. Tomioka's general unfaithfulness and shabby treatment of Yukiko, however, is related not only to his own selfishness but also to his rather shaky hold on the realities of the new world in which he finds himself. Here, in the portrayal of a masculine psychology unable to cope with the shame, sorrow, and hardship engendered by war and defeat, Hayashi has created one of the most memorable of her unfortunate male characters. Recalling the unhappy Ryūkichi of Inazuma, the hapless pouchmaker of "Kaki," and other victimized male figures, such as the father in "Fūkin to sakana no machi," Tomioka stands out as Hayashi's
most chilling example of a man gradually reduced to nothingness as much by the sheer force of circumstance as by the flaws of his own character.

As success in the postwar world slips steadily beyond his grasp, Tomioka retreats more and more into the past. Taking refuge in his memories of Indochina, Tomioka strives to turn his experiences in the Annamese forests into saleable products by writing articles for various magazines, but this, too, not unexpectedly, meets with failure. Unable to regain the past or to succeed in the present, Tomioka becomes increasingly obsessed with these very desires, hence his attraction for Yukiko. This attraction is dependent upon two related factors, that is, how well Yukiko herself seems to be succeeding in the postwar world as well as how closely her looks resemble those of the fresh and beautiful Yukiko of Indochina. Finding Yukiko prospering under the attentions of the American, for example, Tomioka experiences feelings of envy and jealousy, and once again desires her, overcome by a "fierce appetite as if for a fish escaping [capture]." And later, meeting Yukiko at the Ohinata-kyō headquarters, Tomioka desires her again, when he finds Yukiko "completely changed from the Yukiko of the summertime; nicely filled out and glowing with youth, she once again looked like the Yukiko of Indochina." Yet when Yukiko
comes to Tomioka's after her abortion, she is wearing shabby clothes which reveal her unshaven legs. Tomioka cannot believe she is the same person as the beautiful Yukiko of Dalat, and he does not hesitate to reject her. Thus, only when Yukiko manages to fulfill Tomioka's fantasies of the past or sustain his dreams of the present does Tomioka find their relationship bearable.

Yet, as *Ukigumo* draws to a close, and Tomioka and Yukiko embark upon their last journey together, Tomioka finds himself drawn to Yukiko in spite of her serious illness. This change of heart, however, does not presage any change in the character of Tomioka but is related directly to the escape from Tokyo (the present) and the shared attempt to rediscover Indochina (the past) in the forests of Yakushima. This is made even more clear at the end of the story, where Tomioka finds himself moved not so much by Yukiko's living presence as by her memory, as Yukiko, through her death, becomes incorporated into the vast body of Tomioka's past recollections of Indochina, which have provided much of the impetus for Yukiko's and Tomioka's postwar affair. Thus, while Tomioka's fickleness seems closely related to his inability to find any purpose or meaning amidst the wreckage of the postwar world, Yukiko's alternating bouts of despair and desire seem to reflect
her own inability to find any purpose or meaning in her relationship with Tomioka or indeed with any man. Just as Tomioka struggles to re-create the beauty of the past in the present world, so does Yukiko strive to relive this beautiful past by giving her love to Tomioka.

Consequently, the mutual indecisiveness and inconstancy of feeling that so pervades Yukiko's and Tomioka's relationship is directly connected to the idealization of their wartime life in Indochina. This is the only tie that truly binds Yukiko and Tomioka together -- their shared memories of this paradisiacal land where they once lived and loved in harmony and contentment. Not since "Seihin no sho" has Hayashi created such a pleasant, idealized world as exists in the Dalat of Ukigumo. Here, similar to the azalea-surrounded bungalow of Hayashi's earlier short story, love and beauty flourish side by side. Yet, unlike "Seihin no sho," the privations of poverty do not intrude. Instead, against the colonial French background of elegantly white-washed buildings, mimosa-surrounded tennis courts, vast woodlands filled with white peacocks, stately trees, and the remnants of an ancient civilization, Dalat emerges as a land of fairytale, where one glorious day is replaced by another and where the excitement of new love is as heady and intoxicating as the perfume of any tropical flower.
In contrast to "Seihin no sho" where the past was treated as a hindrance and as an impurity, the past in *Ukigumo* appears as a pure and blessed realm whose continued existence is entirely desirable. Indeed, the past is the only bright spot in a world gone hopelessly askew.

The sojourn in Dalat, then, is a kind of story within a story, told through lengthy flashbacks or through shorter memory sequences that appear throughout the main framework of *Ukigumo*. As such, the Dalat episodes help to maintain the striking contrast between past and present, inner and outer that is such a striking feature, both thematically and structurally, of *Ukigumo*.

First glimpsed through the eyes of Yukiko who arrives there in October 1943, Dalat, a forestry station to the north of Saigon, is bright and exotic, a far cry from the hard, austere world of wartime Japan. Sent as a typist for the Ministry of Agriculture and Forestry, Yukiko is at once fascinated by her new surroundings. Here, she comes to know Tomioka, a stubborn, silent man, who at first ignores her, and Kano, his friend, who is immediately attracted to Yukiko's simple good looks. Rejecting Kano's attentions, Yukiko follows Tomioka into the forest one day, where, overcome by Yukiko's homely qualities that remind him of his wife back in Japan, Tomioka suddenly embraces her.
Innocently pleased at having managed to attract such a difficult man, Yukiko rejoices in this, her first love. Tomioka does nothing to discourage her, and the affair continues for over two years. One night, Kano, in a drunken rage and driven to distraction by Tomioka's success with Yukiko, slashes Yukiko's arm with his sword, a wound which leaves a scar. Nevertheless, this is small violence compared to the war raging throughout Southeast Asia; and yet, fortunately for Yukiko and Tomioka, Dalat remains untouched by any of the fighting. Wartime thus comes to represent not so much a time of death and destruction as a time of romantic attachment and excitement. Yukiko's and Tomioka's hardships do not begin until they return to Japan, where, amidst the postwar rubble, their wartime happiness begins to take on the nature of a "war-crime" for which they are now to be punished.22

The Dalat story, then, depicts an idyllic, almost heavenly existence, where, as if in a fairytale, the beautiful young girl and her handsome lover seem destined to live happily ever after. Indeed, Dalat is referred to as a fairytale land throughout Ukigumo. Akin to the undersea palace of the dragon king in Urashima Tarō legends, Dalat's marvelous beauty also recalls the magical ambience of "Fūkin to sakana no machi" and other dōwa stories. And, also
as in Urashima Tarō and "Fūkin," the enchanted existence once lost is gone forever. As a result, throughout Ukigumo, both Yukiko and Tomioka must struggle with the fact that Dalat has now passed forever from their lives.

In order to live more fully in the present, both Yukiko and Tomioka must give up the past; yet this they cannot do. Regaining the beauty and happiness they once knew in Indochina becomes an obsession which comes to dominate the innermost psyché of both characters, and thus in Ukigumo the inner struggle becomes a pursuit of the chimeras of the past and no longer functions as a positive and revitalizing force for self-rejuvenation and self-preservation as in earlier works. By further emphasizing the outer place of struggle as a new world that can spawn such strange creatures as generous foreign soldiers, unscrupulous peddlers of new religions, and delinquent young girls, and by emphasizing the inner space of struggle as a world based on nothing more substantial than old memories, the author also successfully portrays the failure and sterility of the past amid the shocking newness of the present.

Unlike Horōki and other works of Hayashi's earlier periods, where the inner struggle brought personal fulfillment in spite of outer difficulties, the inner struggle in Ukigumo brings about the final collapse and destruction of both
Yukiko and Tomioka. Also, in contrast to earlier works, outward events in *Ukigumo*, although difficult and adverse, follow an upward swing, particularly in the case of Yukiko, who meets with unexpected good fortune at the hands of the American soldier and later through the wily Iba and his fraudulent religious sect. Only Yukiko’s death prevents her from realizing her fondest hope — to live yet again with her old lover. Tomioka, too, in spite of his many failures, eventually succeeds in securing a job that will take him back to the forests he loves. In *Ukigumo*, then, the struggle with external events exhibits some improvement and success, while the inner struggle only serves to negate and destroy such achievement. As both Yukiko and Tomioka strive to recapture the love and beauty of the past, they succeed only in destroying the present. Thus, the contrast between the inner and outer struggles in *Ukigumo* is the reverse of that in *Hōrōki* and other early works. At the same time, the use of this inner-outer contrast is much more complex than in early writings. In *Ukigumo* Hayashi has created a work in which these two aspects continually intertwine, coincide, and overlap and yet also remain utterly separate and apart. In order to see how this contrast is utilized to impart the deep sense of ennui and discontent experienced by both Yukiko and Tomioka,
point of view and structure will now be examined.

Consisting of sixty-seven chapters, Ukigumo is written in the third person with point of view alternating between Yukiko and Tomioka. Although most chapters follow either Yukiko's or Tomioka's point of view entirely, Yukiko's predominates, while roughly one-third of Ukigumo consists of chapters in which the points of view of both characters are intermingled. Occasionally the point of view of certain minor figures, such as Kano or Iba, is presented, thereby providing comment on the actions of Yukiko or Tomioka. However, this kind of outside viewpoint is rare, and the reader's attention is focused primarily on what Yukiko or Tomioka think and feel. Nonetheless, even though the thoughts and emotions of the two principal characters are presented with clarity and vividness, never once does either Yukiko or Tomioka fully or truly apprehend what the other is actually experiencing. Their hearts and minds remain forever closed to each other. Even when lost in nostalgic recollections of Indochina, both Yukiko and Tomioka can be seen to pursue different trains of thought and to respond differently to each recollection and are thus almost totally incapable of communicating with one another. For example, in one instance, Tomioka, drunk in the hotel room at Ikao, begins to sing a love-song from Indochina, and Yukiko,
enticed by the memories the song conjures up, clings to Tomioka and asks to share his thoughts:

"I'm lonely, lonely, so terribly lonely," Yukiko cried softly, clinging to Tomioka's breast. Looking hard at the woman's hysterical outburst, Tomioka was not able to feel a thing. He thought only that a woman's feelings flow past in an instant, like water under a window. Actually, Tomioka was thinking about how he could best kill Yukiko and himself. 23

The fact that Tomioka and Yukiko are never able to communicate on a deep or meaningful level throughout Ukigumo is the principal factor which creates and sustains the mutual inconstancy that marks their relationship and which, by its continual negation of positive human interaction, underlines further the hollowness and ultimate emptiness of the inner realm.

The narrative structure of Ukigumo also reinforces the inner-outer, past-present conflict. Although Ukigumo begins with Yukiko's return to Japan (chapter 1) and to Tokyo (chapter 2), the story soon retreats into the past with a lengthy flashback extending from chapters 3 to 12. Here, the main Dalat story is presented, a story which is developed further through shorter flashbacks in chapters 14, 21, 26, and 27 as well as by shorter recollections of Dalat by both Yukiko and Tomioka throughout Ukigumo. The main Dalat
flashback of chapter 3 to 12, however, comes to an end in a scene at the beginning of chapter 13, where Yukiko wakes to the rain and to the dawning realization that the past does indeed exist only in memory:

The rain had become a downpour. The sound of the rain in the gutter pipes was like a waterfall, and Yukiko was suddenly brought back to the present. Feeling depressed, she couldn't go back to sleep. Her brilliant memories of Indochina continued to form and re-form like a kaleidoscope within her head. Perhaps because it was chilly so near to dawn, she felt cold under only one quilt and could not sleep. Tired as mud, it was this sense of camping out that made her feel uneasy. With a loneliness she hadn't the strength to resist, Yukiko lay with her eyes open in the dark, listening to the heavily falling rain. 24

As the memories of Dalat dissolve in the freezing rain of present reality, the stage is suitably set for the ensuing story of chapters 13 to 31, depicting Yukiko's and Tomioka's life immediately after their return to Japan, up to and including the ill-fated trip to Ikao. The intertwining of the Dalat episodes and the Tokyo-Ikao narrative creates from the outset of the story not only the sense of irreconcilable conflict between past and present, inner and outer, but also a sense of the interconnectedness of two separate realities, which, like the hearts and minds of Yukiko and Tomioka themselves, appear diametrically opposed yet at the same time wholly dependent upon the other. This
can be seen further in a scene from the stay in Ikao. Lying beside Yukiko, Tomioka is regarding her critically, when suddenly the town of Hue in Indochina floats unbidden before his mind's eye:

Along the road from the station to the centre of town, the young leaves of the camphor trees welled up in golden colours. Canna and clematis on the promenade beside the Hue river were as bright and gay as printed silks. Coconut trees, betel-nut palms, and hashidoi grew everywhere. A local man in red shorts was selling macaws in cages along the river pathway. All this Tomioka remembered. The beloved life in Dalat was burnt into his memory, merging into one single design, like the splashed patterns of dyed cloth. 25

This passage continues and becomes a short flashback, broken only when Yukiko interrupts Tomioka's recollections with her own. Together the two attempt to recall other memories of the past, hoping to revitalize their failing relationship. For Yukiko and Tomioka, such attempts at the sharing of memories work on their distraught emotions like a drug, and the effect is short-lived, bringing nothing but depression and frustration in its wake. Yukiko and Tomioka thus continue to drift between the two worlds of past and present; unable to break free of one, they cannot wholly enter the other. The paradise of Dalat, which exists only in memory, is thus given a powerful vitality as the beloved object of
Yukiko's and Tomioka's inner struggle, while the external reality of postwar Japan appears as an unmitigated hell from which there is no escape, except perhaps in death. Although these two realities continually intertwine and intersect, there is no point of actual synthesis or integration. Dalat and Japan, like Yukiko and Tomioka themselves, must remain forever apart.

This unresolved dichotomy between inner and outer, past and present creates a distinctly unsettled mood, which is thus well-established by the middle of the novel (that is, by the end of chapter 31), and while the second half of Ukigumo (the Tokyo-Mishima-Yakushima narrative sections) contains no flashbacks, recollections of Dalat continue to appear, interspersed within the main narrative. Less frequent than in the first part of Ukigumo, memory sequences are also less complete, becoming mere memory fragments in the second half of the story. This produces an even more unsettling effect as Yukiko and Tomioka cling desperately to these small shards of the past, and in a final attempt to regain their lost happiness, begin to pursue such memories with reckless abandon. Thus, Tomioka begins to write his lengthy articles on the forests of Dalat and chooses the distant southern island of Yakushima over other more suitable areas for work, while Yukiko steals the Ohinata-kyō money
in order to re-establish her old relationship with Tomioka. Nevertheless, their much sought-for dreams do not materialize in the expected manner. In the final chapters of *Ukigumo* (chapters 57 to 67), Yukiko's and Tomioka's fantasies of the past slowly and stealthily, like evil apparitions, begin to overtake present reality, and at the end of the story, Yukiko in the extremes of her illness imagines she is once more in Indochina, living in the forested area around Bien Hoa with Tomioka and Kano:

> She heard the rustle of the rain in her ears as if it were a sea of forests, but when she realized it was only the sound of the rain beating on the window panes, Yukiko lost heart and felt as if she had been cast into the depths of hell. 26

Here, the use of rain imagery, as in the beginning of the story, serves to dissolve dream and past memory, a function that not only ties the beginning and end of the story neatly together but also emphasizes the ultimate disjunctiveness of past and present. Unlike *Horoki* where nostalgia for the past brought positive reinforcement for present undertakings, the preoccupation with the past in *Ukigumo* reaches extreme proportions and is, in the end, overwhelmingly destructive.

Narrative tempo, like point of view and structure, also aids in the development of the inner-outer contrast in
Ukigumo. Although further amplified than in previous works, narrative tempo maintains a basic slow-fast pattern throughout. That is, time moves more slowly in the first part of the work (chapters 1 to 31), speeds up considerably throughout the main body of the story (chapters 32 to 56), and then in a significant extension of the basic pattern in the latter part of the novel (chapters 57 to 67), slows down once again.

The slower moving sections of the work are concerned primarily with the development of Yukiko's and Tomioka's relationship in association with the past. Thus, in chapters 1 to 31, the characters of both Yukiko and Tomioka are developed within the framework of the Indochina years and the seven-week period that follows Yukiko's return to Japan from that part of the world. Here, the relationship between Yukiko and Tomioka is probed in considerable depth, with the emphasis on the past and memory as major catalysts in the couple's continued affair. In the middle chapters of the work which begin with the return from Ikao and end with Yukiko's stealing of the money (chapters 32 to 56), the focus is on the numerous events that befall Yukiko and Tomioka during their attempts to start a new life in a defeated country. During these chapters, time speeds up considerably, covering a period of over a year. Here, Yukiko
and Tomioka follow separate paths, caught up in external circumstances that rapidly forward the action, locking the characters into their final situation. These chapters at the same time deal much less fully with the inner realm of past love and past memory. In the final ten chapters of *Ukigumo* which recount Yukiko's and Tomioka's last journey together, time slows down once again as their relationship is further explored in a time period covering the final two weeks of Yukiko's life and the subsequent activities of Tomioka one month later. Here, too, as in the first chapters of *Ukigumo*, past memory plays an important part in the depiction of Yukiko's and Tomioka's unhappy affair and its final dissolution.

For both characters, but more particularly for Yukiko, the journey to the south and Yakushima is equated with the wartime voyage to Indochina. Hence, Yukiko's hope that her long-ago love will be rekindled. So desperately does she desire this re-creation of the past, she even imagines that the kindly doctor who tends her in Kagoshima resembles the unfortunate Kano and that the squalid village on Yakushima is like an Indochinese village. The final crisis in which Yukiko dies with her last thought on the Indochinese past and the subsequent dénouement in which Tomioka returns to Kagoshima only to spend the night with a woman who reminds
him of Yukiko bring **Ukigumo** to a conclusion that is dominated by the spectres of the past.

Thus, both the slowly moving first section and the last chapters of **Ukigumo** deal primarily with the struggle of Yukiko and Tomioka to come to terms with the inner world of past memory and lost love, while the fast paced middle chapters emphasize events in the outer world of present reality. The utilization of a slowly paced final section, underlining as it does the preoccupation with inner concerns that we have come to associate with such slower narrative tempos in Hayashi's work, ensures that the inner struggles of the principal characters emerge as the most significant aspect of the outer-inner conflict in **Ukigumo**.

In **Ukigumo**, then, the author has constructed a lengthy and intricate narrative in which the contrast between inner and outer functions on several levels -- first, as a means of providing the progression of events with a compelling narrative tension based on the contrast between the inner struggle to regain the past and the outer struggle to survive in the present; second, as a means of imparting form to such events through a narrative structure based on this contrast as well as upon two points of view that, in their incompatibility, emphasize the failure of the inner struggle; and third, as a means of ordering the flow of narrative in
a way which also emphasizes the inner struggle and its destructive nature. Although the intertwining of the inner and outer struggle has been the principal narrative design employed by Hayashi throughout her career, the utilization of this design reaches its most sophisticated expression in works of the fourth period, particularly in Ukigumo. Just as the "plaiting" of Parts I and II in Horoki helped to create a density of mood and atmosphere that strikingly portrayed the vagaries of Fumiko's chaotic world, so, too, does the complex interweaving of inner and outer, past and present in Ukigumo produce a powerful sense of the overwhelming mental and emotional anguish that characterizes the ever-shifting vistas of Ukigumo.

Like theme and structure, imagery in Ukigumo also emphasizes the conflict between inner and outer. The title itself, for example, refers both to the unsettled, wayward existence of Yukiko and Tomioka upon their return to Japan as well as to the rather insubstantial and transitory nature of their inner hopes and dreams. Indeed, Yukiko and Tomioka are nothing more than "drifting clouds" themselves, continually on the move, blown hither and yon by the changing winds of fortune, their energies soon dissipated in the treacherous cross-currents created by the pursuit of an impossible love and beauty. Closely associated with this central image are two related motifs -- (1) the ethereal
paradise of Dalat which encompasses Yukiko's and Tomioka's fantasies of the past, and (2) the journey, the means whereby Yukiko and Tomioka seek to recapture their fading dream.

Seldom since Hōrōki has wandering and travel figured so prominently in Hayashi's work. Unlike Hōrōki, however, where journeys were undertaken in response to artistic whim or family obligation, the journey in Ukigumo is made primarily in order to recapture the past. Of the major journeys described in Ukigumo, the two most important undertaken by Yukiko and Tomioka are the trip to Ikao and the final journey to Yakushima. Both travels underline not only the conflict of past with present, inner with outer, but at the same time add another dimension to this conflict, as in both cases these journeys set Yukiko and Tomioka firmly on the road to death. Although their plans for a double suicide are not carried out at Ikao and Yukiko's death at Yakushima is due only to misadventure, the long discussion of lovers' suicide at Ikao as well as the hopelessness of Yukiko's and Tomioka's position on their final journey serve to emphasize their plight as two star-crossed lovers who have no other recourse but to disappear from this world. The journey in Ukigumo, then, functions as a kind of michiyuki,27 stressing not only the futility and potential
tragedy of Yukiko's and Tomioka's situation but also the poetic and romantic quality of their unattainable desire. The trip to Ikao, for example, is imbued with the emotion of an Indochinese love song, which sets the tone for the entire trip and for the events that befall Yukiko and Tomioka in this Dalat-like resort:

Your love and my love only in the beginning were true. Your eyes were truthful; my eyes, on that day, at that time, were truthful, too. But now you and I see only with doubting eyes.  

Sung in its entirety first by a drunken Tomioka and later by Yukiko, certain lines of the song are eventually repeated by Yukiko as she begins to suspect Tomioka's relationship with Osei. Just as the trip to Ikao is circumscribed by the sentiments of a love song, so is the final journey to Yakushima marked by the beginnings of a belated romance. Here, due to Yukiko's illness, Tomioka begins to act with greater kindness and consideration, while Yukiko, her vitality greatly reduced, no longer pursues Tomioka so aggressively nor so relentlessly. Instead, searching together among the
mountains and islands along the route for similarities
to the long-ago Indochinese trip, Yukiko and Tomioka
struggle to recapture the beautiful past, only to be
continually disappointed. For although the two have begun
an attempt at reconciliation, if not understanding, the
ultimate bounds of their relationship are too firmly drawn
and cannot be erased so easily. Thus, in the end, Yukiko
on her deathbed cannot bring herself to trust Tomioka
completely just as he cannot remain faithfully by her side.
Nevertheless, Yukiko's and Tomioka's search for the past as
they travel to the south draws them more closely together
than they have been since their return to Japan, and it is
on this note, that of the ill-fated romantic journey, that
Ukigumo draws to a close.

The most romantic journey of all, however, is the original
sojourn in Indochina. Here, against a backdrop of tropical
vegetation and exotic luxuries, Yukiko and Tomioka explore
together a new world and a new love. Every day brings some
unexpected pleasure, such as the visit to Heiho where Yukiko
and Tomioka discover an ancient Japanese cemetery. Here
are interred the remains of Japanese traders and merchants
of three hundred and fifty years ago, who, unable to return
home due to the isolation policy of the Tokugawa government,
lived out their lives in Indochina. Pausing to gaze at the
Japanese names inscribed on the tombs:

Yukiko felt how courageous the spirit of these ancient Japanese had been, wandering about everywhere like floating coconuts. On the stone of one grave mound "Tomb of Hanako" was inscribed, and Yukiko's heart was touched in sympathy. 29

Like the unknown Hanako, Yukiko, too, is a wanderer beyond the pale of Japanese society, and also like Hanako, Yukiko will end her ceaseless journeying in a lonely grave far from home. Yet it is the dauntless spirit of these long-ago people that Yukiko so admires, and like them, she too finds romance and adventure on her magical journey through Indochina.

Thus, although poetic concerns were of small importance during Hayashi's third period, works of the fourth period like *Ukigumo*, exhibit a distinct resurgence of Hayashi's poetic vitality. In *Ukigumo* this can be seen not only in the emphasis on the inner struggle for love and for beauty, but also in the poetic and romantic treatment of the journey motif as well as in the lyrical descriptions of Indochina. At the same time, however, the effectiveness of these elements is heightened still further by one of *Ukigumo*'s most important stylistic features — the intensely emotive quality of the prose itself, a feature which aids not only in accentuating the vitality and immediacy but also the essential
humanity of the protagonists' struggle. Hayashi's ability to build lyrical intensity through the skillful manipulation of emotional and sensual impressions can be seen throughout *Ukigumo* and is one of the hallmarks of her mature style.

In order to see how the author achieves her effect, several lines of text will now be examined, in particular the first eight sentences with which the novel begins:

If possible, she wanted to take the night train, and so, when she left the reception centre after three days, she deliberately spent one day loafing around the town of Tsuruga. Parting from some sixty other women at the centre, she found a place to stay at a kitchen-ware shop near the customs shed. And there, alone, Yukiko was able to lie down on the tatami of her native land for the first time in a long time.

Out of kindness, the people of the inn heated up the bath for her. Being a small household, it looked like they had not changed the water, and it was dirty. But to Yukiko, who had just ended a long sea voyage, the feel of the slightly unclean hot water that had soaked others' skins was delightful. From the bath she could hear the cold rain beating against the dark, grimy window. In Yukiko's lonely heart came a feeling of utter peacefulness. The wind was blowing, too. Opening the sooty window, she looked up at the leaden rainy sky. Gazing at the poor sky of her native land which she had not seen in such a long time, Yukiko caught her breath, entranced by the scene outside the window. With her arms holding onto the edge of the oval-shaped bath tub, the sword-cut scar swollen like an earthworm suddenly became visible on her left arm. Yukiko shuddered at the sight. But then as she poured warm water over the scar, Yukiko
contemplated the many sweet memories of the past. Yet, from today onwards, she prepared to resign herself to a life that was likely to become unbearably stifling.

While the first sentence in the Japanese text gives no indication of who is speaking (a not unusual feature of the Japanese language), several other significant impressions are aptly conveyed. Perhaps most striking is the air of determination that marks the first line of text. This is indicated by the use of the verb erabu (to choose) and the
desiderative ending -tai preceded by a direct object. Determination is further strengthened by the wazato and the decision to make a day-long wait in Tsuruga. At the same time, the feel of being on a journey is imparted through the mention of a night train and the use of burabura to describe the stay in Tsuruga. Idleness and restlessness overlaid by a strong sense of determination are the principal factors thus set firmly in the reader's mind. By the second sentence we learn that this transient yet decisive persona belongs to the figure of Yukiko, who is now distinguished not only from the previous anonymity of the text but also from a group of fellow women travellers. Yukiko, we discover, intends to set out on her own, staying in only the poorest of accommodations. Even so, she immediately experiences a pleasant nostalgia as well as a restful support for her weariness and solitude as she lies on the homely tatami. The sense of support and pleasure is underlined further in the next sentence where the people of the house heat Yukiko a bath.

In the fourth sentence, however, the narrative is temporarily suspended as Yukiko's consciousness moves quickly through a series of subtly changing physical and emotional sensations that induce in her a deep feeling of loneliness and also of relief. From merely looking at
the dirty bath water to being pleasurably immersed in it to hearing the cold rain slapping at the grimy window and being overcome by lonely yet peaceful feelings is a progression of sensation that indicates Yukiko's response to outer reality is either sensual or emotional without being subjected to any particular psychological or intellectual analysis or interpretation. This sentence loses its impact in English, having to be broken into several sentences, and thus the steady piling up of sensation to the point of inducing a sense of peaceful relief in the protagonist is a powerfully evocative feature observable only in the original.

In the next two sentences, Yukiko's sensation of relief is suddenly dispelled by new and increasingly complex physical and emotional reactions to her surroundings. Opening the dirty window, she looks outside, and gazing at the rain-filled sky once again, she experiences a keen feeling of nostalgia. As we might expect, she reacts bodily (iki o koroshita) and emotionally (keshiki ni mitorete iru). Here, Yukiko's nostalgia encompasses a wider range of feeling than at the beginning of the passage, as, due primarily to the usage of the phrase iki o korosu and the verb mitoreru, the phrase kokoku no mazushii sora acquires shadings not only of loneliness, longing, pity, and desperation but also of the surprise and wonder that can be associated with the
unexpected sights and occurrences of travel. At the same time Yukiko's fascination with the "poor" view, similar to her ready acceptance of the dirty bath water, stresses most poignantly the very basic, plebeian sensuality of her emotional reactions. Much of Yukiko's appeal thus lies in the intensity of her nostalgia which determines to take pleasure even in the poorest and shoddiest of circumstances.

The narrative line of the story resumes in the next sentence, where Yukiko catches sight of the scar on her left arm. Yukiko's reaction on seeing this disfigurement is again entirely physical and emotional without any further reflection (zotto saseru). As Yukiko washes the scar, pleasant memories of the past flood her consciousness, and the author takes the first step in setting up the major thematic and structural elements of her story: the contrast between inner-outer, past-present. Thus, memories called up by the scar in the first part of the sentence (ending with meiso shite) are juxtaposed with the last half of the sentence in which Yukiko views her present life as soon to be inescapably stifling and full of hardship. Again, Yukiko's perceptions are founded solely on emotional reaction (to past memories) based on physical sensation (washing the scar). By telling us constantly and consistently what her characters feel and seldom what they think about their
feelings, Hayashi stays close to the pulse of life, creating a dense yet ever-shifting texture of feeling and sensation that, like the drifting cloud of the title, expresses the fluidity and mutability of human experience.

At the same time, the author also hints in her opening sentences that in Ukigumo there is some contamination within the flow and movement of life's waters. Thus, the water imagery which marks these opening lines emphasizes not only mutability but also pollution. The bath, for example, does not impart a sense of cleanliness or purification; quite the contrary, the water is dirty; seldom changed, it is stagnant and unappealing. That Yukiko takes pleasure in this polluted bath does not bode well for the future. Washing the scar in this water, too, is vaguely unpleasant, and thus Yukiko's memories of the past are at once associated with corruption and defilement.

The first eight sentences of Ukigumo, then, reveal much about Hayashi's mature style and literary technique. The reliance on the depiction of emotional states to delineate character and enhance narrative is an aspect of Hayashi's prose that is developed most fully in Ukigumo. Closely related to the torrent of quickly changing emotional states that characterizes a good deal of the early Horoki, and traceable through the creation of lyrical mood pieces such
as "Seihin no sho" that exalt the inner poetic struggle as well as incorporating the more mundane or "naturalistic" portrayal of sentiment seen in the domestic novella of Hayashi's third period, the emotive prose of *Ukigumo* stands out as an extremely accomplished and well-integrated amalgamation of earlier techniques. Here, the romanticism and profuseness of *Hōrōki* becomes carefully constructed emotional experience that helps build and sustain an entire novel's mood and atmosphere. At the same time, the ardent lyricism of the early autobiographical fiction tempered by the less personal, more outwardly oriented authorial attitude that characterizes the third-period works produces a unique study of human relationships that, through the contrast of inner and outer, past and present, demonstrates not only a solid mastery of both stylistic and narrative devices but also a skillful integration of these devices within the parameters of the author's own poetic disposition.

Although, as we shall see in the next chapter, stylistic development would continue to be of some importance throughout the last years of Hayashi's career, achievement such as that in *Ukigumo* would not occur again. Outstanding as a work of postwar literature, *Ukigumo* also represents the peak of Hayashi's achievement in prose fiction. Portraying the hopelessness and futility of defeat as well as the emptiness
of the inner struggle for love and beauty, *Ukigumo* is nonetheless marked by the fullness of Hayashi's mature style and thus remains a powerful and expressive tour de force of the vicissitudes of human experience. Viewed in terms that emphasize the mundane aspects of existence, the human struggle in *Ukigumo* also emphasizes the poetic and romantic qualities which may be found therein. Here, however, Hayashi's poetic attitude is devoid of its Horoki-style optimism and recalls instead the nihilistic outlook of her early poetry, such as "Kurushii uta" and "Jokō no utaeru" which, although celebrating the tenacity of the human struggle, also underlined its despair and futility. In much the same way, *Ukigumo* revolves upon complex and composite poetic motifs, which, like the "drifting cloud" of the title, emphasize not only the ubiquitous folly and suffering but also the ultimate transience and instability of human life and love. Hence, the aimless wandering, the struggle with the cloying web of past memory, and the relentless search for an unattainable love and beauty, all of which imbue Yukiko's and Tomioka's plight with a desperate hopelessness and at the same time provide a poetic foundation for a work which appeals not only to modern tastes but also satisfies the more traditional native sensibility that wholeheartedly celebrates the beauty and pathos inherent in even the most ignominious failure and defeat.
Hayashi's prolific and unconventional literary career was brought to a drastic end by her sudden death on 28 June 1951 at the age of forty-eight. Very much like the short-lived flower of her well-known poem, "Hana no inochi wa," Hayashi had lived a life that had been all too brief. A mere ten months was to elapse between the completion of *Ukigumo* in August 1950 and her death in June of the following year. During this time, Hayashi managed to complete five major full-length novels: *Fuyu no ringo* 冬の林檎 (Winter Apple, 1950), *Ehon Sarutobi Sasuke* 絵本猿飛佐助 (The Picture Book of Sarutobi Sasuke, 1950), *Aware hitozuma* 素人妻 (A Poor Married Woman, 1950), *Sazanami* 漣波 (Ripples, 1951), and *Onna kazoku* 女家族 (A Family of Women, 1951). She also continued writing numerous articles for magazines and newspapers and was working on at least one other major work, *Meshi* 食事 (Meals) when death overtook her.

Although the notion that "journalism killed Hayashi Fumiko" gained a degree of currency in Japanese literary circles after her death, it was Hayashi's own zeal and
ambition that drove her to overwork, with fatal results. Indeed, if blame for her death may be placed squarely in any quarter, it must lie solely with Hayashi herself. Aware of a heart problem for several years and warned by doctors that the condition was serious, Hayashi took little heed. She continued to live and write at a hectic pace, and even though friends and colleagues noticed her rapidly failing health, she herself made no effort to modify her life-style to accommodate this debility. Instead, she devoted herself even more wholeheartedly to her work, her voluminous outpourings becoming both the means and the ends of her desire for self-fulfillment and success. In spite of her strength and courage, Hayashi, like Yukiko in *Ukigumo*, was no match for the forces arrayed against her, and in the end, overwhelmed by illness as much as by the demands of her own determined character, she succumbed to a combination of stroke and heart failure.

Hayashi's funeral services, presided over by her long-time friend and mentor, Kawabata Yasunari, were well attended, not only by members of the literary world but also by members of the public who crowded the streets and filled the lanes outside her house. These "humbly-dressed" folk who had come to pay their last respects were none other than the lowly, ordinary people about whom Hayashi had so movingly
written in her novels and stories and who were also the most numerous of her admirers. The presence of both literati and common people at her funeral eloquently attests to the broad appeal of Hayashi's literature as well as to the striking success of this author in merging both "popular" and "serious," prosaic and poetic elements within her works.

While *Ukigumo* and other writings of the fourth period displayed a fresh treatment of the conflict between the inner and outer struggle as well as a tendency towards a more poetically oriented prose style, the fifth period shows a movement away from such concerns and a resurgence of interest in the domestic sphere that recalls Hayashi's works of the third period. Although such developments can be seen to a certain extent in many of Hayashi's completed fifth-period pieces, it is most fully realized in *Meshi*, the novel on which Hayashi was working at the time of her death. Though incomplete, this work reveals much about Hayashi's final literary evolution, disclosing a new concern with the inner struggle that focuses upon the problems of those who inhabit a modern world brought into existence by the forces unleashed at the end of World War II. While *Ukigumo* reflected the uncertainties and resulting hardships faced by people caught up in the transition between wartime and immediate postwar life, *Meshi* deals with the anxieties of
a new age. Foremost among the inner concerns and struggles that move the protagonists of *Meshi* is the search for self-fulfillment amid the tedium of modern life. Here, Hayashi departs from her previous emphasis upon the struggle for love and for beauty that dominated the works of the fourth period and concentrates instead on the kind of personal striving that is more closely connected to *Inazuma* and works of the third period.

The search for self-fulfillment, its origins easily traceable to the struggles for independence and maturity found in *Inazuma*, is nonetheless a new struggle, one that reflects the attempt to come to terms with the commonplaceness of domestic life rather than to transcend or rise above it as was the case in *Inazuma*. The quest for self-fulfillment portrays more accurately than the traditionally oriented struggles for love or beauty the difficulties inherent in modern life, as both men and women strive to discover meaning and significance in a new world where tradition is found wanting and where the past provides small consolation. Thus, for protagonists of fifth-period works, love seldom brings gratification, while marriage ends not so much in failure as in boredom and indifference. *Chaiiro no me* (Brown Eyes), a novel which Hayashi serialized in *Fujin asahi* from January to September 1949, is an early example of the direction most fifth-period works would take. The couple in
this story, married for fourteen years and without children, no longer derive any satisfaction from each other's company. So enervating has their life become, they are unable to take any action whatsoever to alleviate their situation. Only belatedly and after much deliberation does the husband finally decide on divorce, relinquishing at last the familiar but debilitating relationship with his wife.

Although the couple in Chaiiro no me eventually take steps towards the solution of their problem, the family of women depicted in Onna kazoku seem lost in the endless entanglements of domestic life. Their search for happiness is abrogated not only by the engrained patterns of a repressive social order but also by their own inability to overcome the wearisome predictability of their existence. Here, the struggle for self-fulfillment seems paralyzed by the benumbing effect of the outer world. Similar to Inazuma, this family of women consists of three sisters and their mother; there is also a granddaughter. The father, a brother, and the eldest sister's husband are no longer living. Financially better off than the sisters of Inazuma, the protagonists of Onna kazoku are nonetheless circumscribed by a life so lacking in opportunity and stimulation that it is almost not worth living. Movies, particularly foreign films, provide the only escape from the ennui of their lives,
while love affairs evoke little passion, and marriage seems at best a questionable goal. Ruiko, the middle sister, sums up her own and her sisters' feelings of entrapment at the end of the story when she remarks:

"What kind of happiness is there for a woman outside of marriage?...
"Human happiness does not follow a prescribed route like a boat trip or a train ride. Instead, people seem to construct intricate designs in a sky that contains an unknowable fate, don't you think so?"

And indeed, it seems likely that Ruiko and her sisters will continue to build their castles in the air, at the same time protesting against their lot, not with the vehemence and fierce determination of Kiyoko in Inazuma, but with a sad kind of wistfulness that questions both fate and circumstance but finds no answers.

Exhibiting little of the strength of will that propelled earlier characters ever onward in their ceaseless battles with life and love, most of Hayashi's fifth-period protagonists pursue their goals with much less abandon and tend to arrive at even fewer destinations. Unlike earlier figures and different even from Yukiko in Ukigumo, their narrow, constricted world is one which, like Sartre's well-known play, seems indeed to have "no exit." And yet, within this tightly closed realm from which there is no
escape, a new and distinct form of inner struggle arises. Although closely related to the earlier inner struggles for personal happiness, this struggle exhibits much closer ties with the realities of mundane domestic life. Here, as Hayashi attempts to resolve the dichotomy between the inner and outer struggle, producing works in which such conflicts are less contentious and potentially more reconcilable, she creates characters which, for the first time, embark upon the quest for understanding, both of themselves and of their relationships with others. While such works as Chaiiro no me and Onna kazoku exhibit, in a rudimentary form, Hayashi's early attempts at an inner-outer resolution, it is not until the appearance of Meshi that we are able to see clearly the synthesis of Hayashi's thematic interests and concerns in a novel that, had it been completed, might have marked the beginning of a new direction in Hayashi's work. In order to ascertain the significance of Meshi as Hayashi's final work and also as one of the most interesting of the fifth period, this novel will now be examined, as were preceding selected works, in terms of theme, structure, characterization, imagery, and style.

When Hayashi presented the first installment of Meshi to the Asahi newspaper for publication in April 1951, the
publishers were most unhappy about the choice of title and at first refused to accept it, saying it was too common. Hayashi, however, stood firm, and the title was allowed to remain. The word *meshi* means, first of all, "boiled or cooked rice" and also, by extension, "a meal." It also contains the meaning of "livelhood" or "living" in the sense that this most basic of foodstuffs is in Japan, like bread in Western countries, the staff of life. Although Hayashi chose to render *meshi* in Japanese syllabic script for her title, the word may also be written with the Chinese character 飯. Written thus, the connection between *meshi* and its slightly more refined counterpart *gohan* is evoked, and thus the word loses much of its homespun, plebeian connotations. By keeping the title in the syllabic alphabet, a choice unusual for Hayashi, who generally preferred more elegant or poetic names, the author emphasizes more firmly than usual the lowly and indecorous qualities of everyday life. Indeed, so unprepossessing is this title that the images conjured up in the reader's mind are at once those of an exceedingly mundane, hum-drum existence. And in fact, throughout her works, Hayashi has depicted few characters who find their lives as cramped and stultifying as do Okamoto Michiyo and her husband, Hatsunosuke, the main protagonists of *Meshi.*
The story opens in the springtime in Osaka as Hatsunosuke accompanies his young niece, Satoko, on a sight-seeing tour of the city. Satoko, the adopted daughter of Hatsunosuke's elder brother in Tokyo, has come to Osaka ostensibly to look for work but also in hopes of avoiding the marriage which is being arranged for her in Tokyo. Hatsunosuke and his wife, Michiyo, have planned a welcome break in their routine to show Satoko the sights. But all does not go well.

Hatsunosuke and Michiyo, who made a love-marriage five years before, are now insufferably bored with each other, with their relationship, and with the tedium of their lives; yet both are uncertain how to deal with the problem. Michiyo, for her part, tends to blame Hatsunosuke and is quick to take offense at the smallest slight, whether real or imagined. After just such an incident, Michiyo decides not to join Hatsunosuke and Satoko on the Osaka tour and remains spitefully at home, pursuing her housewifely chores and entertaining plans for adopting a six-year-old boy. Hatsunosuke, who is against the adoption, nevertheless realizes that Michiyo needs someone or something to relieve the boredom of her life. A "salary-man" employed by a large pharmaceutical company, Hatsunosuke is also a considerate and thoughtful person, who is concerned about the fact that he can no longer communicate with his wife.
Satoko, a bold, lively, and affectionate girl, finds Osaka exciting, and after her sight-seeing trip, she loses no time in making a number of acquaintances, including a bar hostess who, much to the discomfiture of the Okamotos, lives on their street. Satoko also befriends the irresponsible son of another neighbour, the widow Taniguchi. Although Hatsunosuke, too, is charmed by Satoko, there is nothing untoward in their relationship; yet Michiyo becomes jealous. Returning home after a reunion dinner with old classmates, Michiyo is annoyed to find that Hatsunosuke and Satoko have been upstairs together, and that Hatsunosuke has used Michiyo's towel to staunch a sudden nosebleed that strikes Satoko. During this incident, Hatsunosuke's shoes have been stolen from the front door. Michiyo scolds Hatsunosuke harshly. The next day when Michiyo goes to meet the child proposed for adoption, she is still uneasy about her differences with Hatsunosuke. The child's thinness and sad eyes only upset her further, and she decides against continuing with the proceedings. Instead she begins to make plans to return to her mother's house in Tokyo, where she can look for work. When Hatsunosuke comes home drunk that night, Michiyo realizes what different lives she and her husband now live, and this further strengthens her resolve to leave.

On the following day on a visit to her aunt and uncle's
house, Michiyo encounters their son, Kazuo, to whom she had once almost become engaged. Kazuo, still single, seems not to have lost interest in Michiyo and reveals his intention of returning to Tokyo on the same train that Michiyo plans to take. Back home, Michiyo finds the Taniguchi boy, Yoshitarō, and Satoko together, and Michiyo, worried at this sudden turn of events, quickly decides that Satoko must return at once to Tokyo. Hatsunosuke agrees with his wife; yet he is shocked that Michiyo has not consulted him about her proposed journey. Michiyo refuses to talk about their problems, and after an uneasy night, she and Satoko leave for Tokyo in the company of Kazuo.

One week passes, and the families begin to wonder if there is something wrong between Michiyo and Hatsunosuke. Hatsunosuke assures Michiyo's uncle that nothing is amiss. Visited by the bar girl who brings tasty dishes and by Michiyo's unmarried classmate who is a little too friendly, Hatsunosuke nevertheless remains relatively unaffected by the numerous attentions he receives from other women, and he continues to worry about his wife. Taniguchi also calls on Hatsunosuke, accompanied by the little boy who has not yet been adopted. She has come to report that her son, Yoshitarō, has run away to Tokyo in pursuit of Satoko. Hatsunosuke, finding the small child unexpectedly engaging,
begins to reconsider his position on the question of adoption. In Tokyo, Michiyo enjoys a brief flirtation with Kazuo, but her thoughts are with Hatsunosuke who writes, asking her to come home. Meanwhile, Satoko, who has been scolded by her father for her errant behaviour, continues to see both Yoåhitarô and Kazuo with whom she has also become friendly. Here, unfortunately, on the eve: of Michiyo's uncle's arrival in Tokyo, the story breaks off.

Even though Meshi remains unfinished, the existing narrative has been sufficiently advanced to allow a fairly detailed examination of various aspects relevant to this study of Hayashi's work. Chief among these is the author's utilization of the contrast between inner and outer, which as in previous works, provides the basic tension of the story. In Meshi, however, unlike Ukigumo and other earlier works, the outward struggle for survival does not hinge simply on the need for money but rather on the need for more money. In Meshi, no one is poor, and some, like Michiyo's aunt and uncle in Osaka and Satoko's family in Tokyo, are fairly well to do. Nevertheless, the three main protagonists, Hatsunosuke, Michiyo, and Satoko, are unhappy with their financial lot, and thus the search for financial success is a primary concern of all. Hatsunosuke, for example, is dissatisfied with his salary, thinking it insufficient for
raising a child, while Satoko refuses jobs that pay only ¥4000; she can make that easily in Tokyo. "Money, money, money..." Satoko intones to herself, echoing the sentiments of the irrepressible Fumiko of Horoki. Michiyo, too, like Hatsunosuke, finds her financial situation totally inadequate. Fed up with a household budget that never balances, she wants more money to satisfy an occasional whim and also to gain the freedom she feels is denied her as a housewife. To Michiyo, holding down her own job in Tokyo begins to look very attractive.

In spite of the emphasis on the pursuit of money and the other trappings of worldly success, outer circumstances in Meshi do not improve; neither do they grow worse. Instead, they stay the same. No one manages to improve his or her financial state or position in society, and conversely, no one sustains any losses. Although matters might have altered had the story been completed, this seems unlikely for two reasons: (1) by maintaining the sameness of outer circumstances, the tediousness and uneventfulness of everyday life is aptly conveyed, and (2) against the background of mundane daily existence, the inner struggles of the protagonists are brought more strikingly to the fore. Thus, in contrast to the monotony of everyday life, it is the inner struggle that is of most significance in Meshi. Yet, at the
same time such struggles do not run counter to outer circumstances, as is the case in *Ukigumo*, but instead are closely bound to external concerns.

Hence, Michiyo's growing internal awareness that she is not deriving any pleasure or satisfaction out of life is directly related to her exterior role of housewife. The dawning realization that her life and marriage have fallen far short of expectations is revealed in a nicely-drawn, homely passage where Michiyo, piling up the clothes she has freshly ironed, also seems to be piling up a growing number of dissatisfactions and disappointments. Since the complete passage is too lengthy to quote in its entirety, a few final segments will be presented:

As she ironed each piece, the laundry piled up, white as snow. Even after she was finished, the iron still had enough heat left for a few items. Not wanting to waste the heat, Michiyo undid the zipper on the gray wool skirt she was wearing and slid it off smoothly...She turned the wrinkled skirt inside out and, placing it on a floor cushion, ironed it with all her strength. Bits of ravelling and fluff had collected in the hem.

Suddenly her two white protruding kneecaps caught her eye... She wanted a child to hold there, to clasp as it sat upon her bare lap. She wanted a child to play with on her lap in the bath, pouring warm water over it...Again she began to rub the iron vigorously over the skirt... If only Hatsunosuke were a little more resourceful, they could change their lives somehow... The thought of leaving Hatsunosuke had not once occurred to her, but these days her feelings had grown harsher. Wondering why this was so,
Michiyo put the iron with its shaky handle back into the wooden box. Under the warm spring sky, she began to feel like secretly running away and searching out her own world.

As the story continues, Michiyo's grievances begin to take the form of questions concerning the reason for her existence: "Could she go on living if Hatsunosuke were no longer there?" and "What does a wife live for?" Tired of cooking and cleaning, Michiyo feels as if she is nothing more than a maid, and her boredom and dissatisfaction soon mount to the point where she leaves her husband and returns to Tokyo. Although Michiyo desires Hatsunosuke's love, she also needs the opportunity to explore the half-formed, burgeoning desires within her self.

While one critic sees Michiyo's awkward attempt to explore her own inner needs as an example of "egocentric female psychology," such an interpretation ignores the depth and reality of Michiyo's inner struggle. Even though her dissatisfaction with life may be attributed to the frustration of egoistic desires on one level, it may also be viewed as an expression of defiance against the inequalities forced upon her by the dictates of society and tradition. Michiyo, a modern, educated woman of good background, has found married life wanting, and like the modern woman she is, she wants to know why. Nevertheless,
similar to other protagonists in fifth-period works, Michiyo's conviction falters when put to the test. Once she receives Hatsunosuke's letter asking her to return home, Michiyo is overcome by his avowal of love. Ready to throw her new-found freedom to the winds, she is on the verge of returning to Osaka as *Meshi* draws to a close. Although Michiyo is prepared to probe at the roots of her problem, she is not prepared to undertake any sustained action that would result in a radical change of the status quo. Caught between the desire for love and security on one hand and the urge to self-fulfillment on the other, it seems likely that Michiyo will return to the life she left behind, happy in the knowledge of Hatsunosuke's love, yet we may also wonder to what extent reconciled to the traditional wifely role.

Compared to Michiyo, Hatsunosuke has a somewhat less confining life-style. The variety of outlets open to him through his job and position in society ensures a broader scope for self-expression. Yet at the same time, he finds himself increasingly unable to communicate with his wife. Here, in a reversal of the situation in *Ukigumo*, the male protagonist seeks communion with his spouse, while she is intent on following her own daemon. Hatsunosuke's struggle to understand his wife, however, does not meet with failure
as do such attempts by Yukiko and Tomioka in *Ukigumo*. Instead, Hatsunosuke's thoughts frequently run parallel to those of Michiyo. Even during Michiyo's jealous outburst after the nosebleed incident, Hatsunosuke finds himself agreeing inwardly with her criticisms. Yet Hatsunosuke delays too long in speaking out. It is only Michiyo's decision to go to Tokyo that moves him finally to broach a discussion of their problems. By then, it is too late, and Michiyo departs. Left on his own, Hatsunosuke finds life gloomy and depressing; it is also distinctly uncomfortable, as laundry and other household chores pile up. It is not long after his talk with Michiyo's uncle that Hatsunosuke writes so passionately to Michiyo, urging her to come home.

Throughout the story there is never any doubt that Hatsunosuke loves his wife. Even though attracted by Satoko's overture of affection, Hatsunosuke maintains his equanimity and does not step outside his role towards her as the indulgent uncle. Hatsunosuke's struggle therefore is not so much to attain or maintain love as to understand his partner's motivations. For Hatsunosuke, self-fulfillment lies in the attainment of rapport with others. Unskilled at expressing himself on matters of such intimate concern, Hatsunosuke keeps most of his thoughts to himself, thus inadvertently contributing further to his wife's unhappiness.
and to his own uneasiness. Even as he reads the newspaper on the way to work, Hatsunosuke cannot still his anxieties as he thinks over a remark made by Michiyo the day before:

Like him, Michiyo could not deny the agony that rose up these days like a rainbow in her heart.

Before now, neither of them had spoken or talked about doing something to make the foundations of their household secure, but they both were thinking about it. They had shared their lives for five years, but even the aimless eking out of their daily living had become discouraging. When Michiyo schemed to have a child, perhaps she was envisioning her future security. It was an old-fashioned way of thinking, and Michiyo would not admit to wanting a grown child in her old age... The phrase "hope for peace" caught his eye. Hatsunosuke suddenly felt like changing the characters for "peace" into the characters for "anxiety." 12

Hatsunosuke is preoccupied not only with his and Michiyo's problems, he also gives attention to Satoko's troubles and attempts to fathom her psychology. Michiyo, too, in spite of her jealousy, is attracted to Satoko and also tries to help her. In Tokyo she helps conceal Satoko's meetings with Yoshitarō and later gives Yoshitarō money to go back to Osaka. Compared to Ukigumo and to Inazuma, then, Meshi is a veritable feast of mutual concern and sympathy. Although not proficient at such exercises in interpersonal communication, the two main protagonists of Meshi do at least try to understand themselves and others,
a fact which imparts a new quality of depth and maturity to the inner struggle.

In contrast to Michiyo and Hatsunosuke, the figure of Satoko is much less reflective. Self-centred, immensely vital, Satoko embodies many of the traits of the typical rebellious Hayashi heroine. Her inner struggle for maturity and independence is reminiscent of the young Masako's in "Fūkin to sakana no machi." Indulged by her parents, especially her father, Satoko is a charming but spoiled young lady, who is much too spirited to settle into any of life's more humdrum niches. Her friendship with Yoshitarō and the bar hostess, her bold night-time wandering about the entertainment district of Osaka as well as her brash pursuit of Kazuo help to highlight her impulsive and affectionate nature. At the same time, her character exhibits little tendency towards self-analysis or insight, and in spite of her attractive ways, Satoko remains a delightful yet immature young woman as yet unmarked by the hardships of life. Nevertheless, Satoko's struggle, intertwined as it is with that of Michiyo and Hatsunosuke's attempt to come to terms with themselves and their marriage, contributes to the intricate mosaic of inner hopes and desires which characterize *Meshi* and in which the inner struggles of all three characters are contrasted and juxtaposed to build a complex
yet well-ordered and effective narrative.

In order to see how the author achieves this result, the structure of *Meshi* as well as related stylistic elements will now be examined. Divided into nine titled chapters, *Meshi* covers approximately a two-month period in the lives of the three protagonists. The first five chapters follow a slowly developing linear time frame typical of beginnings in Hayashi's works — only four days pass as the situations and personalities of the main characters are introduced and developed in a skillful blend of dialogue and description. In chapter 6, however, time moves suddenly forward as the scene shifts from the month of April to May and (by the end of the chapter) from Osaka to Tokyo. The final chapters 7 to 9 chronicle events one week later, and as matters have begun to move more quickly, we may conclude, based on our previous examination of similar patterns in Hayashi's other works, that the novel has now entered the much faster-paced section, which usually brings Hayashi's works to an end. The overall narrative structure also supports this assumption. Unless another major occurrence is introduced at this point (chapter 9), the story of Michiyo and Hatsunosuke seems close to conclusion, with only Satoko's story remaining to be resolved.

Although *Meshi* focuses primarily on the Michiyo-
Hatsunosuke relationship, the Satoko story provides an important narrative element. Functioning as a kind of catalytic figure, Satoko galvanizes both Michiyo and Hatsunosuke to action and finally, forces them into confrontation. Without Satoko and her story, *Meshi* would lose much of its narrative drive and vitality. There are three principal events in which Satoko excites Michiyo's and Hatsunosuke's dissatisfaction with their life and with each other. These occur in chapter 1, where Satoko and Hatsunosuke go off sight seeing and leave Michiyo behind; in chapter 3, where Hatsunosuke's attentions to Satoko's nosebleed stimulate Michiyo's jealousy and anger, and in chapter 5, where Satoko reveals to Hatsunosuke her affection for him. In each case, Satoko's actions create further waves in already troubled waters. In chapters 1 and 3, for example, she succeeds in arousing Michiyo's already strained feelings towards Hatsunosuke to a fever pitch, while in chapters 1, 3, and 5, Satoko, through her outgoing, affectionate attentions to Hatsunosuke, only makes him realize his great loneliness as well as the tremendous lack of rapport with his wife.

Satoko's motivations are not malicious; instead, her actions are the result of an unthinking pursuit of her own desires, a fact brought out by the author's skillful manipulation of point of view. Although chapters 1, 3, and
5 are marked by the appearance of the point of view of all three characters, with most attention given to Michiyo and Hatsunosuke. Satoko's behaviour in all three chapters is both preceded and followed by a brief presentation of her point of view. Here we are made to see Satoko not as a spiteful instigator but instead as a relatively naive onlooker, oblivious to all but her own interests and concerns. The best example of this is in chapter 3, which opens with Satoko smoking one of Hatsunosuke's cigarettes in the upstairs bedroom. Both Michiyo and Hatsunosuke have gone out, and Satoko is left to look after the house. Quickly bored with the history book taken from Hatsunosuke's desk, she folds up two of Hatsunosuke's floor cushions and lies down on them. Feeling lonely and abandoned, her thoughts wander. She has explored the whole house and found nothing of interest. Curious as to the nature of marriage in general, Satoko is disappointed to discover that this uninteresting household represents Michiyo's and Hatsunosuke's life together. To Satoko, such a life seems "as lonely as a waiting room in a train station." Her jumble of thoughts break off as Hatsunosuke arrives home, and with a return to his point of view, we see the ensuing nosebleed incident through his eyes. As Hatsunosuke goes upstairs to wake Satoko, he no sooner rouses her than her nose suddenly begins to bleed. She
catches hold of Hatsunosuke who pulls away. The blood on his shirt, the cigarette in the ashtray, and the two closeted together upstairs provide the fuel for Michiyo's angry outburst on her return home. Upstairs, listening to Michiyo's scolding voice, Satoko and her point of view are brought to the fore once again. Crying, Satoko feels very lonely, when suddenly her right leg touches the bag of takenoko 笹の筍 (bamboo shoots) set down by Michiyo in her rage. Imagining she is married and that the bag of takenoko is her husband sleeping beside her, Satoko kicks the parcel away, and it topples over onto the floor with a thud. Feeling better after this symbolic rejection of a new growth into adulthood, Satoko stretches out and daydreams about her boy friend in Tokyo. She wonders how long it will be before her father sends her money:

Satoko had very little money left. Money, money, money, Satoko wanted money so desperately she could almost taste it. She wondered if she would be able to borrow something from Hatsunosuke. 14

Here, Satoko's point of view is discontinued as the narrative shifts back to Hatsunosuke.

Satoko's thoughts reveal her to be an exceedingly self-centred and childlike young woman. Her thoughts, searching continually for some puerile self-gratification, provide a
striking contrast with the very adult situations in which she finds herself and which she is ill-equipped to handle. Satoko's point of view is used also in chapters 1 and 5 as it was in chapter 3 to encompass the main action of the adults in the story. Her point of view emphasizes not only the innocence and simplicity of her youth and her curiosity about adult life but also brings into bold relief the miserable entanglements of the adult world. Here, in the contrast between Satoko's world and that of Hatsunosuke and Michiyo, the Hayashi motif of child vs. adult reaches a polished perfection that belies the underlying narrative complexity.

In Meshi, manipulation of point of view not only enhances the Satoko figure and her world-view, it also serves as the principal means of maintaining and developing the interplay of the various personal struggles. Just as Satoko's point of view is positioned in such a way as to highlight her struggle for independence and maturity in the adult world, so, too, are the points of view of Michiyo and Hatsunosuke presented in ways which accentuate the nature of their own personal conflicts. For example, while chapters 1, 3, and 5 present the points of view of Satoko, Michiyo, and Hatsunosuke in interaction, the alternating chapters 2, 4, and 6 present the points of view of only Michiyo and Hatsunosuke, as they
react to the Satoko-engendered events of the preceding odd-numbered chapters. Thus, a period of interaction and confrontation is followed by a period of questioning and deliberation, as both Michiyo and Hatsunosuke struggle to come to terms with their situation. The odd-numbered chapters also possess titles which reflect this interchange and movement: chapter 1 - "Yūranbasu" (Sight-seeing Bus), chapter 3 - "Amekaze" (Rainstorm), and chapter 5 - "Jan-jan yokocho" (Jingle-jangle Lane); while the even-numbered chapters possess titles which emphasize the inner reflection and deliberation that follow such turmoil: chapter 2 - "Nichijō" (Daily Life), chapter 4 - "Tsuma wa nande ikiru ka" (What Does the Wife Live For?), and chapter 6 - "Aijō no seishitsu" (The Nature of Love). In these even-numbered chapters both Michiyo and Hatsunosuke embark upon tortuous personal examinations of their boredom with each other and with their marriage. Chapter 7 breaks this pattern of interaction-deliberation, being presented solely from the point of view of Hatsunosuke, as he attempts to come to terms with the shock and dismay he experiences at Michiyo's departure. Thus, unlike Ukigumo where point of view emphasized the disjunctiveness of Yukiko and Tomioka's relationship as well as the mutual incompatibility of their inner struggles, Mushi demonstrates, through effective
positioning of point of view, the growing need and desire of the two main protagonists to reach some kind of reconciliation either within themselves or, more hopefully, with each other.

Within this overall pattern, the author develops further the inner struggles of both Michiyo and Hatsunosuke. These are shown to be conflicts which, although exacerbated by dissatisfactions with the tedium of everyday life as well as by the presence of Satoko, have their origins in an additional contraposition of inner and outer. Although both Michiyo and Hatsunosuke are looking for answers to their problem, the fact that the two cannot immediately agree upon nor even discuss possible solutions lies primarily in the conflict between the two different worlds which each inhabit. In *Meshi*, as in "Seihin no sho," the domestic situation is portrayed very much as an inner sanctum, peaceful, safe, and secure. Although disrupted by outside forces such as the presence of Satoko or the unexpected shoe thief, the Okamoto household remains by and large a place of repose and retreat. It is, however, much too quiet for Michiyo, who turns to the outside world for amusement and stimulation. It is the outer world, a place wherein she has no place and in which she lacks any achievement or distinction, that Michiyo begins to look for self-fulfillment.
Hatsunosuke, on the other hand, an already active participant in the world outside the home, looks inward to the domestic setting and at his relationship with his wife in his search for happiness. For Hatsunosuke, any man without a wife is weak and does not have the necessary "strength for living." Consequently, while Michiyo looks for self-fulfillment independent of her relationship with Hatsunosuke, hoping to acquire her own job or to adopt a child, her husband seeks fulfillment within the marriage relationship and not outside it. This contrast marks the presentation of both Michiyo's and Hatsunosuke's points of view throughout the first six chapters of *Meshi* and is a consistent factor in the portrayal of their inner struggles.

By chapter 7, however, such matters begin to undergo some transformation, as Hatsunosuke alone in Osaka reconsiders his previous stand against adoption and writes to Michiyo, pouring out his love and pent-up emotion. At the same time, Michiyo prepares to return home. With both husband and wife prepared to compromise, it seems likely that their struggles for self-fulfillment will be at least partially realized. That is, Michiyo will get a chance at raising a child, while Hatsunosuke will once again enjoy the company of a wife no longer bored and dissatisfied. For both Michiyo and Hatsunosuke, their separation has brought pain
and hardship but also the possibility of self-knowledge and new growth. The story breaks off before we can discover whether such experiences will bring true contentment or eventually, as the tedium of daily life reasserts itself, serve only to renew old dissatisfactions. In \textit{Meshi}, although no solution is forthcoming, the impetus for renewal and reconciliation is present and active, and thus, more so than in other works, the possibility exists that husband and wife may at last reach some degree of mutual understanding and acceptance.

Just as the expert handling of narrative technique imparts an underlying sense of union and reconciliation to the work, so, too, does the choice of style and the utilization of stylistic devices contribute to the sense of appeasement and accord. Whereas poetic and romantic elements were brought to the fore in \textit{Ukigumo}, primarily through the evocative portrayal of feeling and emotion, the use of such a technique is considerably reduced in \textit{Meshi}. In this work, the cerebral is of almost equal importance with the emotive, as the author presents characters who are prepared to approach their problems with a degree of thoughtful consideration and inquiry not hitherto seen in Hayashi's works. The inner world of desire and emotion is thus subjected to the demands of outer abstraction as both Michiyo
and Hatsunosuke ruminate upon the difficulties inherent in their relationship.

This new conjoining of intellectual processes and emotional states is instrumental in creating an atmosphere wherein husband and wife may at last draw together in love as well as in understanding. Such harmony is further reinforced by the author's effective combination of poetic and prosaic elements. This can be seen most clearly in the use of the Osaka setting. Here, the author blends both mundane and poetic in colourful descriptions of a city wholeheartedly given over to the pursuit of commercial success yet at the same time glorified and immortalized by the poetic imagery found in the domestic tragedies of the celebrated playwright of the puppet theatre, Chikamatsu Monzaemon (1653-1725). With its reputation for brash financial enterprise as well as for the elegant romances of the puppet stage, this city represents a congenial amalgamation of outer and inner concerns that so frequently characterize Hayashi's work. The harmonizing of thought and desire, outer and inner, prosaic and poetic is apparent throughout the story but can be seen most readily in the very first pages of *Meshi*, where Hatsunosuke and Satoko tour Osaka on a sight-seeing bus:
Hatsunosuke thought over Michiyo's sudden refusal to go that morning:
"Was it perhaps because, after having lived together for five years, they had now entered what some call the stage of boredom with married life"? No sooner had the thought crossed his mind when he heard again the mellifluous tones of the tour guide's soft Osaka pronunciation:
"Farewell to this world, and to the night, too, farewell. We who walk the road to death, to what should we be likened? To the frost by the road that leads to the graveyard, vanishing with each step we take ahead. How sad is this dream of a dream."

Startled, Hatsunosuke looked at the tour guide. She had raised her right hand to her shoulder, as she pointed out the Tenshin shrine where the young Ohatsu and her lover had died long ago. The area was also called Rotenshin and had recently become a lane of grocery shops and small restaurants. In the morning, the doors were still closed, but at night it was no doubt a bright and busy thoroughfare. Hatsunosuke caught a glimpse of a signboard menu and a large paper lantern on which the word "Meals" had been painted in bold brushstrokes.

Here, the author merges poetic and mundane motifs, as an ordinary sight-seeing tour proceeds through a variety of romantic and picturesque spots. The world of aware (sadness, pity) and the world of meshi (meals) are made to share common ground in a unique juxtaposition that avers traditional poetic values while at the same time underlining the vitality of contemporary modern life.

Although it hangs above the scene of a long-ago lovers'
suicide, the paper lantern boldly affirms the concrete realities of everyday existence. Thus, in \textit{Meshi}, unlike \textit{Ukigumo}, the past lives within the present and is not separate from it, while death, especially the lovers' suicide, no longer seems like a viable alternative to the problems of life. Never once do any of \textit{Meshi}'s characters consider death as a possible solution to their difficulties, and as the tour guide goes on to point out the scene of another such suicide from the Chikamatsu repertoire, \textit{Shinjū Ten no Amijima} (The Love Suicides at Amijima), we learn that Satoko, the epitome of modern womanhood, is not even familiar with the names of the main protagonists of this famous play.

Nonetheless, it is significant that \textit{Shinjū Ten no Amijima} portrays a love triangle in which a young wife and a beautiful courtesan are both rivals for the husband's affection. This is a situation similar to that of \textit{Meshi}, where Hatsunosuke finds both Michiyo and Satoko demanding his attentions. Similar to Jihei in \textit{Shinjū Ten no Amijima}, Hatsunosuke, too, derives pleasure and gratification from the company of both women; yet whereas Jihei eventually chooses to remain with the courtesan and die, Hatsunosuke, somewhat less romantically, chooses his wife and life. The churlish grandfather in \textit{Shinjū Ten no Amijima} would also
seem to have a counterpart in the figure of Michiyo's uncle. A much more pleasant character than the evil grandfather of *Shinju Ten no Amijima*, Michiyo's uncle is nonetheless an uncompromising sort of gentleman who, similar to Chikamatsu's grandfather, abides strictly by the dictates of Osaka-style *giri-ninjo* (duty and human feeling). Although in essence a rather different kind of story from Chikamatsu's play, *Meshi* exhibits several important links with the classical theatre piece, thereby acquiring the poetic flavour of the domestic tragedy. At the same time through its own emphasis on the more vigourous and self-assertive spirit of modern love, it offers a fresh interpretation of an old and familiar story.

*Meshi*, then, as the title implies, is about life and about all those things which, to Hayashi, help sustain human existence -- love, food, and money. Even though the inner conflicts of the protagonists are brought to the fore and provide the central focus of this novel, the author's expert handling of setting and character stresses the charm and substance of everyday life and thus, together with the emphasis on the inner struggle, helps to erect within the bounds of her commonplace scenario a more artistic level of meaning and significance. Unfinished as it is, we can but speculate upon the further development and eventual conclusion
of the story. Yet, even in this incomplete state, *Meshi* offers sufficient food for thought, not only as Hayashi's final work but also as a work which marked new directions for the author and which, with its vigourous treatment of the problems and concerns of modern life and love, allows us to appreciate still further the persistent vitality of Hayashi's art.
From the early tempestuous beginnings to the sudden dénouement at the height of success, Hayashi Fumiko's literary career proceeded along a route seldom equalled in the annals of modern Japanese literature. Her sheer dauntlessness in the face of all odds, her tenacity of purpose, and her uncompromising dedication to success find a corresponding energy and forcefulness in the contexture of her literature itself. Yet at the same time, the extent of this powerful vitality is startling and, as this thesis shows, encompasses not only thematic and structural elements of this author's style and technique but the entire mode of her literary art. For Hayashi, the battle for survival and success in her own life was transformed in her writings into the poetic and romantic struggles of her literary creations. Focusing upon the hardships and deprivations suffered by the downtrodden classes of Japanese society, Hayashi gave voice to the thoughts and feelings of those who could not speak for themselves and, through her own considerable talent and ability, succeeded more eloquently than many proletarian writers in capturing the vital essence of this human struggle and raising it to the realm of great art. In spite of her early successes, however,
Hayashi's achievement was not a sudden fait accompli but involved a protracted process of change and development which took place over a period of years and which, as this dissertation shows, may be viewed in terms of five major stages of accomplishment.

The earliest stage, covering the years 1922-1930, saw first of all the establishment of the author as a poet and secondly as a writer of her own distinctive brand of poetry and prose. Her work here was to culminate in the serialization and eventual publication of Horoki, her first literary success. In Horoki Hayashi depicted, albeit in fictional form, her own struggles for literary recognition. At the same time she also set up a basic narrative and thematic framework which was to underlie all of her subsequent fictional writing. Based upon the conflict and contrast between the outer struggle with necessity and circumstance and the inner struggle for artistic realization, this framework was extended and developed further in Hayashi's work of the second period (1931-1934). Here, the inner struggle is amplified to include the struggle for maturity and independence ("Fūkin to sakana no machi") as well as the struggle for true love ("Seihin no sho"). In both stories, the inner struggle prevails, engendering positive growth and change. Although Hayashi's treatment of
autobiographical material would no longer be an important feature in her work after these early phases, the poetic and lyrical treatment of struggle in these early writings would continue to flavour her later novels and stories, imbuing them with a powerful emotive quality which would emerge most fully in works of the mature fourth period.

Hayashi was to make a major break with her early work during the years 1935-1942, the third or middle period of her career, in which she undertook the writing of "objective" novels based primarily upon domestic themes and upon the hardships of women who seek to find their own way through life. *Inazuma* chronicles the misfortune and unhappiness of two such women and sets the tone for other works from this period -- dark pieces in which the inner struggles of the protagonists succumb to the dictates of the outer struggle with circumstance. At the same time, the defiance and determination of the individual is set forth as a dynamic and elemental force, which harks back to the earliest poetry and proclaims in the idiom of Hayashi's new prose format the irrepressible spirit and courage of those whose struggles in life seem destined to go unrewarded.

The fourth period, extending from the years 1946 to 1949, brings evidence of a new maturity and fresh artistic vision, as Hayashi chronicles the ultimate struggle of
humankind against the tides of war and death. Although the main protagonists of Ukigumo, the representative work of this period, fare rather badly in this often unequal battle, this work nonetheless stands out as Hayashi's most evocative and poignant portrayal of the vagaries and vicissitudes of human relationships. Here, the inner struggle comes to dominate the outer with tragic results, as Hayashi reaches the acme of her career. Ironically, this most intense and least successful of all the struggles depicted in Hayashi's works seems to have brought out the best in this writer, making Ukigumo Hayashi's undoubted masterpiece not only in its complexity of theme and character but also in its new sophistication of style and technique.

Although the last period of Hayashi's career (1950-1951) is brief, it is nonetheless remarkable for the author's attempt to forge ahead, searching out new themes and taking new directions in her never-ending quest for literary success. In Mushi, the unfinished yet most characteristic work of this period, we find the conflict between the inner and outer struggle in a new, contemporary setting as the author endeavours to reconcile the antagonisms inherent in her own literary world-view. No longer preoccupied with wartime
themes, *Meshi* brings domestic concerns once again to the fore. Yet here, unlike the domestic-oriented works of the third period, the touch is light, with the two protagonists coming together in love and understanding. In this sense, *Meshi* seems to echo Hayashi's youthful works, such as "Seihin no sho" and "Fūkin to sakanannomachi," where the inner struggle flourished amidst the hardship of trying circumstances and in the end brought new growth and eventual happiness. Although the new promise evinced by *Meshi* was never fulfilled due to Hayashi's untimely death, this work nevertheless stands out as a fine example of this writer's attempt, in her last years, to achieve a harmonious integration of theme and technique within the bounds of the familiar domestic novella.

While this evaluation of Hayashi's works has attempted to offer some insight into the tremendous vitality and diversity of an important modern Japanese author relatively unknown in the West, it also implies the need for further study and reassessment of modern Japanese women writers in general. Even though forced to fight against a literary world which relegated women writers to a position of relative inferiority as well as against the difficult conditions of her own early upbringing, Hayashi was able
to emerge as an acclaimed and respected author, a fact which testifies not only to her own personal courage and determination but also, more importantly, to the powerful appeal of her fiction, which even today stands out as a unique and distinctive contribution to modern literature. Setting her stories amid the lowest orders of society, Hayashi did not hesitate to depict the strife and hardship therein. At the same time, by juxtaposing the individual's inner struggles with the struggle for survival in the outer world, Hayashi was able to affirm not merely the worth and vitality of the inner world of human feeling but also the essence of struggle itself. Thus, with consummate skill and a lively, uncommon artistry, Hayashi managed to capture the elemental nature of humanity's most basic needs and desires, and by elevating these mundane passions to a poetic realm where the commonplace and the trivial become the very force and substance of life itself, she succeeded in creating an extensive body of literature that celebrates with bravura and gusto the endless human struggle for survival, happiness, and success.
Introduction

1 Notable among these are three volumes of translations: Rabbits, Crabs, Etc.: Stories by Japanese Women, ed. and tr. by Phyllis Birnbaum; This Kind of Woman: Ten Stories by Japanese Women Writers, 1960-1976, ed. and tr. by Yukiko Tanaka and Elizabeth Hanson; Stories by Contemporary Japanese Women Writers, ed. and tr. by Noriko Mizuta Lippit and Kyoko Iriye Selden. All of these appeared in 1982. Also deserving mention is Donald Keene's study "The Revival of Writing by Women," in Dawn to the West: Japanese Literature of the Modern Era: Fiction. For full citations, see Bibliography of this thesis.


Chapter 1

1 According to her biographers, Hayashi seems to have first entered primary school in Nagasaki, but her name is not found in the school register in question. See Itagaki Naoko, Hayashi Fumiko no shōgai: uzushio no jinsei (Tokyo:


4 Hana no inochi wa mijikakute kurushi koto nomi ōkariki.


Translations of titles, quoted passages, or phrases in this thesis are mine unless otherwise indicated. Due to the specialized nature of poetic language in general, Japanese texts of Hayashi's poetry will be included in the notes in romanized form. The texts of prose passages selected for translation, however, will not appear unless the original Japanese is necessary to the analysis.

5 Itagaki, Shōgai, p. 86.

Watakushi wa; oshaka-sama ni koi o
shimashita
honoka ni tsumetai kuchibiru ni seppun sureba
aa mottainai hodo no
shibiregokoro ni narimasu.

Pin kara kiri made
mottainasa ni
nadaraka na chishio ga gyakuryū shimasuru
renge ni suwashita
kokoro nikui made ochitsuki haratta
sono otokoburi ni
sukkari watakushi no tamashii wa
tsurarete shaimashita.

Oshaka-sama
anmari tsurenai de wa gozarimasenuka!
Hachi no su no yō ni kowareta
watakushi no shinzo no naka ni
oshaka-sama
namu amida butsu no mujo o satosu no ga
no de mo arimasumai ni
sono otokoburi de honō no sama na watakushi
no mune ni
tobikonde kudasarimase
zokusei ni yogoreta
kono onna no kubi o
shinu hodo dakishimete kudasārimase
Namu amida butsu no
oshaka-sama!

This poem also appears in the Horoki text.

7 Itagaki, Shōgai, p. 91.
8 Hayashi Fumiko, "Jokō no utaeru," in Adachi, p. 133:

Watakushi wa bimbo de arinagara
sora e tobiagaru koto o kangaeru --
watakushi wa -- tetsu no kusari de
ashi o iwaerarete iru no da!
Rōgoku no naka de
watakushi no me wa saegirarete iru!
- Chūsa na mado no -
aoba ichiyō no furue ni
watakushi wa ōzora no hirosa oshiete iru zo!
Baka ni suru na!
watakushi wa watakushi no chikara o shinjite iru. Bimbo de mo chikara wa arun'da! Jibun no chikara o shinji, watakushi wa kanashimanu. Keredo mazushii bakkari ni, tatta hitori no chikara yue ne -- dara dara to mimizu no yo ni sono hi sono hi o xxx no tame ni, sainamarete ikite iru. Koraekirenu kuyashisa ni, watakushi no maeba wa, kuishibatta kuchibiru no aida de, hibana o chirashi nagara, surierasarete yuku!

Hayashi, "Kurushii uta," in Aouma o mitari, pp. 18-20:

Tonaribito to ka
nikushin to ka
koibito to ka
sore ga nan de arō --
seikatsu no naka no kuu to iu koto ga
manzoku de nakattara
egaita airashii hana wa shibondeshimau
da hatarakitai mono da to omotte mo
akkō-zōgon no naka ni
watakushi wa ijirashii hodo chūsaku shagande iru.

Ryōte o takaku sashigete mo miru ga
konna ni mo kawaii onna o uragitteiku ningen
bakari na no kai!
Itsu made mo ningyō o daite damatte iru
watakushi de wa nai.

Onaka ga suite mo
shoku ga nakute mo
wo! to sakende wa naranain'desu yo
kofuku na kata ga mayu o ohisome ni naru.

Chi o fuite monshi shitatte
biku to mo suru daichi de wa nain'desu
ato kara ato kara
karera wa kēko na hōgan o yō shite iru.
Chinretsusako ni
fukashitate no pan ga aru ga
watakushi no shiranai seken wa nan to ma ga
piano no yō ni karuyaka ni utsukushii nomesu.

Soko de hajimete
kamisama konchikushō to hikanaritakunarimasu.
"Kurushii uta" also appears in Horōki.

10 Since the name of the author and protagonist are identical, Fumiko will be used when referring to the Horōki protagonist, and Hayashi will be used when referring to the author of the work.


12 Hayashi, Horōki, p. 290.

13 Hirabayashi, p. 63.

14 See Imagawa, pp. 291-293, for titles and dates of publication of the various episodes.

15 Hayashi, Horōki, p. 340:

Shinchū tte donna mono darō
kane da kane da kane ga hitsuyō na no da!
Kane wa tenka no mawarimono datte iu kedo
watakushi wa hatarai mo hatarai mo
mawatte konai.

16 Hayashi, Horōki, p. 547.

17 Itagaki, Shōgai, p. 85; Yamamoto Kenkichi, "Hayashi Fumiko," in Gendai no esupuri, p. 45. Nakamura Mitsuo offers another suggestion in his "Hayashi Fumiko ron," in Gendai nihon bungaku zenshū, p. 407; he calls Horōki a "collection of notes on one's personal life."


20 Months alone are given in the text; I have assigned years to the chronology to provide a convenient point of reference.

21 Itagaki, Shōgai, p. 98.

22 Itagaki, Shōgai, p. 98. Part III was not published until several years after Nomura's death in 1940.

23 Hayashi, Hōrōki, p. 436. Calmotin is a sleeping medicine.

24 Hayashi, Hōrōki, p. 437.


26 Hayashi, Hōrōki, p. 410.

27 Hayashi, Hōrōki, p. 417.


29 While both Bashō and Saigyō are well-known as poet-wanderers, Bashō is also distinguished as a writer of prose essays and travel diaries. Lady Nijō's Towazugatari とわざがたり recounts her journeys about Japan and has been translated by Karen Brazell as The Confessions of Lady Nijō (Stanford, California: Stanford University Press, 1973).

30 Hayashi, Hōrōki, p. 461.
Kaze ga naru shiroi sora da!
Fuyu no suteki ni tsumetai umi da
dyōjin datte kirikiri mai o shite
me no samesō na ounabara da.
Shikoku made ipponsuji no koro da.

Mofu ga niju sen okashi ga jū:sen
santō kyakushitsu wa kutabarikaketa dojō nabe
no yō ni
monosugoi futto da
Shibuki da ame no yō na shibuki da
miharukasu shiroi sora o nagame
juisseini zaichū no saifu o nigitte ita.

Aa batto* de mo suitai
wo! to sakende mo
kaze ga fukikeshite iku yo.

Shiroi ōzora ni
watakushi ni su o nomasetanoko no kao ga
anna ni ōkiku, anna ni ōkiku
aa yappari sabishii hitoritabi da!

*Batto (Bat) is a cheap brand of cigarette.

Fuji o mita
Fujiyama o mita
akai yuki de mo furaneba
Fuji o ii yama da to homeru ni wa ataranai

anna yama nanka ni makete naru mono ka
kisha no mado kara nando mo omotta kaisō
togatta yama no kokoro wa
watakushi no yabureta seikatsu o obiyakashi
watakushi no me o samuzamu to miorosu.
Fuji o mita
Fujiyama o mita
tori yo
ano yama no yane kara chōjō e to tobikoete ike
shinku na kuchi de hitotsu azawaratte yare
kaze yo!
Fuji wa yuki no taihiđen da
biyun, biyun fukimakure
Fujiyama wa Nippon no imēji da
sufinkusu da
yume no koi nosutarujia da
ma no sumu taihiđen da.
Fuji o miro
Fujiyama o miro
Hokusai no egaita katte no omae no sugata no naka ni
waka wakashī omae no hibana o mita keredo
ima wa oikuchita tsuchi manjū
giro giro shita me o itsu mo sora ni mukete iru omae
naze futōmei na yuki no naka ni tôhi shite iru no da
tori yo kaze yo
ano shirajira to saekaetta
Fujiyama no kata o tataite yare
are was gin no shiro de wa nai
fukō no hisomu yuki no taihiđen da
Fujiyama!
omae ni atama o sagenai onna go koko ni hitori
tatte iru
omae o azawarashite iru onna ga koko ni iru.
Fujiyama yo Fuji yo
sassatsu to shita omae no hi no yō na jōnetsu ga
biyun biyun unatte
gorajō na kanojo no kubi o tataki kaesu made
watakushi wa yukai ni kuchibue o fuite matte iyō.

38 Itagaki, "Hayashi Fumiko no shōgai," in *Gendai no esupuri*, p. 78.


    chiisakute daruma* mitai de yoku naite iru okorinbo
    iie mō ii no yo
    otoko nanka dō demo ii dakiatte neru dake no koto

*Daruma*: a small rocking doll that, when tumbled over, always rights itself.

46 Hayashi, *Hōrōki*, p. 299.
ed. by Lawrence Scott; rpt. Austin: University of Texas Press, 1968), passim.

49 Itagaki, "Hayashi Fumiko no shōgai, bungaku, hito oyobi jinseikan," p. 10.

50 Hayashi, Horōki, p. 364.

51 Hayashi, Horōki, pp. 291-292.

52 Hayashi, Horōki, pp. 462-463.

53 Hayashi, Horōki, p. 290.

54 Hayashi, Horōki, p. 269.

55 Hayashi, Horōki, p. 459.

56 Hayashi, Horōki, p. 459.

57 Hayashi, Horōki, pp. 476-477.

58 Hayashi, Horōki, pp. 432-433.

59 Hayashi, Horōki, p. 521. Hunger (1890) was the first novel of the Norwegian novelist, Knut Hamsun, who received the Nobel Prize for Literature in 1920. It recounts the torments of a struggling young writer as he attempts to make a living from his work.

60 Hayashi, Horōki, pp. 453-454:

Ude tamago tonde koi.
Anko no taiyaki tonde koi.
Ichigo no jamupan tonde koi.
Hōraiken no shina soba tonde koi.

61 The legend of Mount Shigi features a flying rice bowl that magically brings food to its owner.
Minna usuoppachi bakari no sekai datta
Kōshū* yuki no shuressha ga atama no ue o
hashitte yuku
maketto no okujō no yō ni ryōryō to shita
zenseikatsu o furisutete
watakushi wa kichin-yado no futon ni jōmyaku o
nobashite iru
ressha ni funsai sareta shigai o
watakushi wa tanin no yō ni dakishimete mita
mayonaka susuketa shōji o akeru to
konna tokoro ni mo sora ga atte tsuki ga odokete ita.

Minasama sayonara!
watakushi wa yuganda saikoro ni natte mata gyaku
modori
koko wa kichin-yado no yaneura desu
watakushi wa taiseki sareta ryoshū o tsukamu de
hyōhyō to kaze ni fukarete ita.

*Kōshū is modern Yamanashi Prefecture.

Kingu obu* o jūhai nomasete kuretara
watakushi wa anata ni seppun o hitotsu nagemashō
aa, aware na kyūjī yo.
aoi mado no soto wa ame no kiriko garasu
rantan no akari no shīta de
minna sake ni natte shimatta
 kakumei to wa hoppō ni fuku kaze ka!
sake wa buchimakete shimattan'desu,
teiburu no sake no ue ni shīku na kuchi o aite
hi o haita no desu
aoi epuron de maimashōka
kinkonshiki, soretomo kyaraban
konban no butōkyoku wa...
sa mada ato sanpai mo aru
しっかりして入るかって
ええ大丈夫よ
わたしがわ_お里_が人でなくも
ほんと_は_お里_が人でなくも
わたしがわわたしが物を
つまらなければ男の_よな男たちへおしごとく切って_いるんです
ああ_大変と言わなければ風情ない。
*Kingu obu (King of Kings) is a brand of whisky.

67 Hayashi, Horoki, p. 439.
68 Hayashi, Horoki, p. 447.
69 Hayashi, Horoki, pp. 463-464:

Inki o katte kaeru.
Nantoka shite omemoji itashitaku soro.
Okane ga hoshiku soro.
Tada no juen de mo yoroshiku soro.
Manon Resuko* to, yukata to, geta to kaitaku soro.
Shina soba ga ippai tabetaku soro.
Kaminari-mon Sukeroku**o kiki ni ikitaku soro.
Chosen de mo Manshu e de mo hataraki ni ikitaku soro.
Tatta ichido omemoji itashitaku soro.
Honto ni okane ga hoshiku soro.

*Manon Resuko (Manon Lescaut), an eighteenth century French romance by Abbé Prévost d'Égles, is the story of the beautiful but unfaithful Manon, who treats her lovers with a callous but charming disregard similar to that expressed in the above poem.

**Sukeroku is a well-known Kabuki play.

70 Hayashi, Horoki, p. 477:

_も_じき_ふゆ_が_くる
そら_が_そ_いった
も_じき_ふゆ_が_くる
やまの木がそいつた。

同じがはしとてえいに kita
ゆびのやすさんがまるいぼしをかぶった。

夜がいいに見た
猫もじきふゆがくる
ネズミも二にいた
天のうるでネズミがすをおつくりはじめた。

ふゆを待って
人間が不在からたくさんやってくる。

Hayashi, Horōki, p. 518.

Hayashi, Horōki, p. 547.

青い葉の呼ったにせんどかよ
鶏のやかやの前でかかったにせんどか
おきくつおもくてのめるとあまい
かいがまきくっているもよう
明治三十八年のくくる
古い昔だね
わたしたちまだ生まれていない。

ああとてもしあわせなてざわり
なんでもかえる酒全
すうがわさんじゅもかえる
おきなあめだがよつすね
かいでのまがいへきさつしきは
じとつるけわたかしわたなごこくろにそite
ながめると
まるで金かくをもよ
ピカピカひかるにせんどか
ぶんちにしって
しもての下にのせると
はだかのへそのうえにのせると
にせんどかよ。

Chapter 2

1 Adachi, p. 217.

5 Fukuda, pp. 71-72.
7 Hayashi, "Fūkin," p. 18.
11 A kind of cheap local fish.
12 Hayashi, "Fūkin," p. 16.
14 Hayashi, "Fūkin," p. 16.
15 Adachi, p. 217.
16 Thought Police (*tokkō* 特高) was the name given to that branch of the Japanese police force which, under the Peace Preservation Law of 1925, investigated so-called radical or subversive groups which threatened the politico-ideological status quo.
The equation of the pure with the beautiful is not only an aesthetic concept but a cultural attitude that pervades Japanese life. The wholesale acceptance of this attitude can perhaps be most readily seen in the familiar Japanese word kirei 美麗 which has a dual meaning of both beautiful and pure.

18


23 Hayashi, "Seihin no sho," p. 120.


26 Hayashi, "Seihin no sho," p. 129.

27 Hayashi, "Seihin no sho," pp. 130-131:

Akikaoru
susuki karu kaya
aki kusa no
sabishiki kiwami
kimi ni okuramu.

28 Itagaki, Shōgai, p. 118.

Chapter 3

1 Itagaki, Shōgai, p. 135.
2 Hayashi, "Bungakuteki jijoden," p. 4.
4 Itagaki, Shōgai, pp. 132-134.
5 This information is from my supervisor, Professor Kinya Tsuruta.
6 Itagaki, Shōgai, pp. 133-134.
7 Itagaki, Shōgai, p. 144.
8 Imagawa, p. 299.
9 Hayashi Fumiko, Nakimushi kozō, in Hayashi zenshū, Vol. 2, pp. 298-299.
11 Tama in Japanese means jewel or precious stone.
Chapter 4

1 Hayashi Fumiko, "Dōwa no sekai," in Hayashi zenshū, Vol. 16, pp. 46-47.

2 Hayashi, "Dōwa no sekai," pp. 48-49.

3 Hayashi, "Dōwa no sekai," p. 49.

4 "Bangiku" appeared first in Bungei shunju 文星春秋 in November 1948.


6 Wada, "Kaisetsu", p. 509.

7 Nakajima Kenzō, "Ningen: Hayashi Fumiko," in Gendai no esupuri, p. 66.

8 Ōkubo Norio, "Sengo bungaksushi no naka no joryū bungaku -- Hayashi Fumiko Ukigumo no ichi," in Kokubungaku
Urashima Taro is a poor fisherman in Japanese folk-tale who returns to a changed Japan after a lengthy stay in the palace of the dragon king. He quickly turns into an old man when he breaks his promise to the dragon princess.
26 Hayashi, *Ukigumo*, p. 411.
27 Michiyuki: a "journey" scene in traditional Japanese theatre. In the domestic plays of Kabuki and the puppet theatre, the michiyuki is often the scene of two lovers setting out on the road to death.
29 Hayashi, *Ukigumo*, p. 270.

Chapter 5

1 Togaeri Hajime, "Hayashi Fumiko ni tsuite," in *Gendai no esupuri*, p.61.
2 Imagawa, p. 309.
5 Itagaki, *Shōgai*, p. 197.
8 Hayashi, Meshi, pp. 280-281.
9 Hayashi, Meshi, p. 317.
10 Hayashi, Meshi, p. 316.
11 Adachi, p. 228.
12 Hayashi, Meshi, p. 288.
13 Hayashi, Meshi, p. 302.
14 Hayashi, Meshi, p. 316.
15 Hayashi, Meshi, p. 300.
16 Hayashi, Meshi, pp. 274-275. The lines in quotation marks are from Sonezaki shinju (The Love Suicides at Sonezaki, 1703) by Chikamatsu, trans. by Donald Keene, in Four Major Plays of Chikamatsu (New York: Columbia University Press, 1961), p. 51. Sonezaki shinju and Shinju Ten no Amijima, written in 1721, are two of the better known of Chikamatsu's domestic plays.
17 Hayashi, Meshi, p. 406.
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